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ENTERTAINING PROGRAMS FOR THE ASSEMBLY

COMMISSION ON JEWISH EDUCATION

of the

UNION OF AMERICAN HEBREW CONGREGATIONS

and the

CENTRAL CONFERENCE OF AMERICAN RABBIS

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ENTERTAINING PROGRAMS FOR THE ASSEMBLY

IN THE

JEWISH RELIGIOUS SCHOOL

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By Elma Ehrlich Levinger

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CINCINNATI

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Union of American Hebrew Congregations

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TO

DR. DAVID PHILIPSON

IN SINCERE ADMIRATION
FOR HIS MANY CONTRIBUTIONS
TO JEWISH SCHOLARSHIP
AND TO JEWISH LIFE

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EDITOR'S INTRODUCTION

ASSEMBLY *Programs for the Jewish Religious School* is an attempt to give serious consideration to an important part of our School program. Practically every Jewish School, whether it meets one day a week or several days a week, conducts an Assembly at regular intervals. Still little effort has been made to deal constructively with the Assembly program.

The Assembly generally consists of a short service, and a sermon or talk by the rabbi or by one of the teachers. In view of the great difficulty involved in developing suitable sermonic material for children, some schools have introduced a variety of inappropriate elements into the Assembly program.

It is well to bear in mind what the function of the Assembly is or ought to be. The main object of the Assembly, in our opinion, is to assist in the development of a favorable attitude to the Jewish Religious School and to the ideals which the Jewish School reflects.

These aims may be best obtained through forming pleasant associations with the school. It is highly advisable, therefore, that in addition to the service, the Assembly program should be carefully planned in order to fulfill the aims which we have set for ourselves, namely, the development of a favorable attitude to the Jewish School and to Jewish ideals.

The present volume seeks to achieve these aims. The book was prepared by one who has, for years, specialized in developing suitable program material for Jewish

children. Most of the programs are simple and involve a minimum of effort in preparation. By giving different classes in the school an opportunity to participate, no one class will feel burdened by the work undertaken.

Enterprising teachers will find that the suggestions in this volume will stimulate them to develop their own program material as an outgrowth of class activity. Such an Assembly program may often constitute an interesting class project. This project should then be given preference to the prepared programs included in this volume.

It is hoped that the present work will help in the development of a worthwhile series of extra curricular activities in the Jewish Religious School, and will thus contribute to the Jewish education of our boys and girls.

EMANUEL GAMORAN

PREFACE

THE material in this book is intended for the Assembly Programs of the Religious School. It is taken for granted that every Religious School has for its Assembly period a service of song and prayer, taken from the Union Hymnal or other sources. Such a service may be well supplemented by one of the short programs here outlined; in many cases it will be found possible to select certain songs from the Union Hymnal to carry out the idea of the program of the day.

It will be seen that although these programs can be made to fit into the general Assembly for the whole school, any one of them may be used separately as a program for one of the various children's clubs of the Sabbath School or Temple Center.

A collection of this nature should fill a definite need since there is no compilation of this kind (at present) except certain volumes of Jewish recitations, all of them unclassified.

The author's thanks are due to Mr. Samuel R. Goldman, of the Ohio State University, for his assistance in selecting music which is at the same time traditional, yet within the range of untrained, immature voices, and to Dr. Emanuel Gamoran for his many helpful suggestions.

ELMA EHRLICH LEVINGER

May, 1930, Columbus, Ohio.

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PROGRAMS ARRANGED ACCORDING TO GRADES

GRADE	
1	II. A Day in a Jewish Home
	XIV. Chamishah Asar
2	III. Ceremonies in the Synagogue
	X. Fathers of Israel
3	XI. Stories of the Rabbis of Israel
	XXII. Good Will Sunday
4	IV. The Bible
	XVI. The Story of Moses
	XXI. Mothers' Day
5	I. The Sabbath
	IX. Jewish Current Events
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7	VIII. Prayer and Worship
	XIX. Lag b'Omer
8	XIII. Some Jewish Poets
	XVII. The Story of Isaac M. Wise
	XXIII. Stories of the Jewish Sages
9	V. The Psalms
	XII. Hebrew Education
10	VII. The Jewish Community
	XV. Lincoln's Birthday

INTRODUCTION

SUGGESTIONS TO TEACHERS

THE programs appearing in this book are all planned with the needs of the Assembly period of the average Religious School in mind. In far too many of our Religious Schools the Assembly period has come to mean boredom to the passive child or a chance for secret rowdyism to the more aggressive pupil. Except on the holidays when entertainments are presented, the Assembly after the reading of the services often becomes an empty and purposeless part of the school curriculum.

There is nothing startling or revolutionary in the idea of the Assembly program. Practically every modern Religious School in the country has contrived a short program of miscellaneous numbers to follow the regular services and announcements in one or more Assemblies a month. Many of these programs are admirable. Many are so carelessly planned and poorly executed as to be worse than useless. Even in the best of schools the Assembly program is likely to become monotonous because the programs, no matter how admirable, often follow the same pattern month after month, year after year.

The programs that follow are meant to be suggestive to the resourceful Religious School teacher when arranging an Assembly program for her class. None needs to be considered unchangeable, since every group may be able to improve upon the model offered because of peculiar local conditions. The following material and patterns need not

be given in order nor all in one year; they may be spread through several years. Nor is it too much to hope that long before these programs are exhausted, the schools which have followed them will be devising and executing their own original Assembly programs.

Before attempting even the simplest of these Assembly programs, the time element must be considered most seriously. No program in this volume, if properly presented, should take longer than twenty minutes. This means that both teacher and pupils should develop perfect co-ordination, that not a minute should be lost between numbers, that there should be no confusion in arranging the characters for a tableau or finding their properties. Last minute details should be arranged during the first ten minutes of the Assembly usually given over to school business. Under no circumstances should these programs be attempted on a day when a talk by the rabbi or a visiting speaker is scheduled, unless the talk is on a topic that becomes an integral part of the program, as the description of the Hebrew Union College suggested for the Isaac M. Wise celebration. Better have no program at all than try to curtail the adult's address to the school and the numbers prepared by the pupils, thus ruining both efforts, tiring the audience and unduly prolonging the length of the Assembly period.

If then, the program, by the selected class, be carefully chosen and carefully prepared, and if there are no long preliminary speeches there should be ample time during the Assembly period for both the children's service and the additional numbers suggested in the following pages. There need be no curtailment in the opening service of prayer and music, although it may be advisable, in many cases, to omit one song by the entire school and substitute

one of the suggested hymns by the group presenting the day's program.

In order to hold the child, the program portion of the Assembly must be entertaining. Do not mistake the word! I do not mean entertainment in the usual sense of a large and noisy cast of child actors, a long and pretentious play (with rented costumes and make-up) or a crowded auditorium. The entertainment in the Religious School, except for several of the more outstanding festivals of the Jewish year, should be strictly informal in character, requiring a minimum of strain and exertion on the part of both teacher, coaches and pupil performers. But these programs should entertain and hold the audience for the twenty minutes or more which follow the services, school announcements, etc.

No school program should have entertainment as its sole and ultimate aim. The program should be instructive and inspirational in character. It is no simple matter to plan for numbers on such a program. To many, "entertainment" connotes a morning of miscellaneous items ranging from a fourth-grader reciting a selection from his school reader to a member of the post-confirmation class obliging with jazz selections on the saxophone. On the other hand, the instructive program may be almost as worthless because of its dullness. For example, a certain Religious School decided to liven its Assembly by the reading of essays written by members of the various classes. Every single week an essay was read by the honor pupil of one or another class. Often the honor pupil was not a clever writer; at best what twelve-year old can write entertainingly for an audience ranging from kindergarten to high school groups, except with a good deal of guidance and on a carefully selected topic? In this case the essays dealt

with every conceivable subject from biblical parables to a review of a current play baffling to many a grown-up by reason of its mysticism. Such a series of exercises could be neither instructive nor entertaining, especially after the first few sessions when the audience was no longer thrilled at the novelty of another child presenting the day's program.

Then how meet the problem, how steer between the Scylla of repeating the class-room atmosphere and the Charybdis of twenty wasted minutes of futile entertainment? The author feels this can be accomplished if the material presented is chosen and prepared with great care; that the purpose of instruction will be doubly served, not only in vivifying certain elements of the curriculum for the classes who present them, but by new information and inspiration to classes in the school who have not yet studied such periods. More, that these programs may prove more interesting to Assembly audiences than the meaningless hodge-podge of "stunts" often offered under the guise of entertainments.

To be entertaining and interesting, these weekly programs for the Assembly must not be long; twenty minutes is the ideal length. They must have variety, for no feature, no matter how acceptable, will prove attractive if served week after week. Both material and treatment must be varied; for example, if Moses is presented one week, and David several weeks later, it is a great mistake to offer two short playlets dealing with their respective lives. A presentation of the Mothers of Israel as statues in a Hall of Fame (see program for Mother's Day) may have the thrill of novelty; but it is a mistake to expect the children to be equally thrilled if one attempts to show them the heroes of American Jewish history by the same method on

Memorial Day. The resourceful teacher should have little difficulty in changing and adapting her material until each program has the value of a distinct surprise.

The material presented in this volume has been arranged with a view to the Curriculum of the Commission on Jewish Education. However, it can be changed and adapted, simplified or elaborated, in order to fit the needs of schools not using this particular Curriculum. For example, schools not studying present day problems might wish to substitute for the Palestine program; others might prefer to drop or add to the programs devoted to post-biblical history.

It may also be necessary to shift the material from class to class, according to the ages of the pupils and the material studied. This volume follows the Commission's Curriculum in assigning children of six to the first grade. If the children of the third instead of the second grade are taught the meaning of the synagogue ceremonial objects, they and not the pupils of the lower grade should present that program. Of course, as these programs are carefully graded, it would be absurd to give any of the material obviously intended for the youngest pupils to the higher grades, or programs intended for advanced students to the primary groups.

It is highly desirable for each program to be presented exclusively by one class, since this promotes class spirit and a friendly competition, and a banner may be given at the end of the year to the group presenting the best program. But in some cases, especially in schools with small classes, it may be necessary to combine forces, or at least draw several children from other classes. This volume offers enough model programs to fill out the Religious School year, exclusive of such holiday festivals as Sukkoth,

Purim, etc. This does not involve too much labor on the part of either the teacher or the class, since no class is called upon more than three times during the entire year, and in some cases only twice. Of course, in smaller schools with fewer classes it may be necessary to cut down the number of programs, lest their preparation become a burden.

With only two or three programs to prepare in a year, if these programs are based upon class room work, and presented with the simplicity so desirable in all children's entertainments, the Assembly programs should not mean too severe a strain even to the teacher inexperienced in dramatics. Although there should be nothing haphazard in the Assembly program, it should be thought of as nothing more than a carefully planned and well-executed class room exercise. Only a very few of the numbers such as the pageant, "From David to Solomon," require more than one or two rehearsals; in no case will either the teacher or the pupils have to face the ordeal of teaching and memorizing long parts.

Where the playlet is directly related to the work of the class, rehearsing can as a rule take place during the regular class session. The verses recited by the younger children, the essays and reports prepared by the older ones should all form part of an ordinary lesson period. If the teacher is tactful, such preparation may become a valuable exercise for the whole class who are called on to criticise the performers and can feel that they too have a share in the program.

Of course, the class room preparation will differ in different classes. In the younger grades it may be necessary to devote several lesson periods to the rehearsals in order to give the beginners the confidence necessary to a

public appearance. In connection with the preparation for the "Abraham play" given in the following pages, it will be seen by what steps the children practically dramatize their own story, making it but a step more to presenting the finished product before the entire Assembly. With intermediates it is often best to allow them to dramatize their material out of class, reading the best plays in the class room and combining several of them for Assembly presentation. An excellent example of such a play, "Ruth of Moab," may be found on page 255 of the appendix of *Jewish Festivals in the Religious School*, by the author of this book.

"Working up" various civic agencies or making a study of the Jewish community in which the child lives is another class exercise which will take a little polishing before it is ready to be given to the entire school.

Of course, no essay, report or story should be read from the platform for the Assembly period until it has been approved and corrected by the teacher. In many cases it is wisest to have the pupil present the corrected version to his own class before reading it to the whole school. If he is to retell a story for his share in the Assembly entertainment, it is very important that the teacher should first go over the story with him, deciding what material can be cut, what condensed, what told "straight." He must be warned not to do as so many amateurs do, memorize the first half of the story word for word and bungle the rest. With a little suggestion he can be taught to prepare a simple outline from which he can tell the story before his own class before attempting the feat (often more difficult than it appears) of presenting it from the platform. Whenever possible, essays and recitations should be recited once from the platform in the auditorium where the

Assembly is held, the teacher remaining in the back of the room to test the speaker's voice.

In the aforementioned "Jewish Festivals" the author has pleaded for simplicity even in the large holiday entertainments of the Religious School. This simplicity is even more desirable in the informal and intimate Assembly programs. Rented costumes, expensive and often too elaborate, should be taboo. The few biblical and allegorical plays presented can be easily costumed by making sleeveless tunics of bright chintzes and white cheese cloth. These can be used again and again, varying the effect with outer draperies of gay shawls, girdles of silk scarfs, ornaments, etc., which the children themselves may bring from home for the occasion. Such costumes may be worn by either boys or girls; if collected, it is a simple matter to build up a school wardrobe. Properties such as swords, staves, etc., can be made by the boys in manual training; they should also be kept for future plays. Dancers may often be costumed in crepe paper which though perishable is cheap and very effective. Make-up should be forbidden.

There should be little or no attempt at scenery. Any of the following programs may be given on a bare stage. If possible, dark curtains may be used for an effective background. Often remarkable effects are obtained by cutting out futuristic designs in contrasting colors and pasting them upon the dark background. In most cases it will not be necessary to have a drop or pull curtain; in others, when no curtain is available screens may be carried to the front of the stage at the end of the performance.

A word about choosing the actors. As we have said before, it is better to make each program the work of one class, but not absolutely necessary. Whenever possible choose a child who has had no part in the program before.

The star system, always an abomination, is certainly out of place in the Religious School. Be sure that you do not give a child anything he cannot do; it is a fine thing to draw the best out of a youngster, to "show him what he's got in him"; but the timid child, when forced or cajoled into peforming, often suffers tortures of which a well-meaning adult never dreams. On the other hand, by always giving a timid or backward child a minor part, he may feel less left out of things and may in time be willing to do his share with the rest of his class. Often boys at the awkward age refuse to act in costume plays and we secretly sympathize with them. In such a predicament, the teacher should remember that in the Bible and in the allegorical play, costumes of the sexes are practically alike, and she therefore may choose girls for all the roles, being careful to dress the "males" in longer tunics than the feminine actors.

The formation of a school orchestra, school choral club, or children's choir, is not only one of the finest of school projects, but will also prove of inestimable value in arranging these and similar programs. The plan of organizing clubs for various purposes has been pursued in many Religious Schools notably in the schools affiliated with the Board of Jewish Education of Chicago. Here the children form clubs devoted to dramatics, music, etc., and each group prepares its own share of the program. Again, we sound the note of warning repeated more than once in this brief introduction: work together and prepare in advance. If the Assembly Programs are carefully planned several months in advance it will be no more trouble for the choral group to learn one hymn than another; the first violin of the orchestra instead of preparing a solo, utterly out of place for a Religious School

program, may be asked to work up music suitable for the Sabbath pantomime; and so on. This does not mean extra effort on the part of either pupil or director; but it does require forethought and cooperation. With such cooperation, any of these programs may be lengthened by the addition of both instrumental and vocal numbers until they are suitable for presentation at any of the more formal Synagogue meetings, such as a Sisterhood gathering or a Parents-Teachers' rally.

The programs given in this volume, or any of equal simplicity, may be effectively supplemented by the presentation of carefully selected moving pictures, stereopticon talks (on subjects which fit into the curriculum, of course) or radio and victrola concerts. Some schools have already introduced the beautiful custom of calling up children whose birthday falls during the week for a special blessing. Games may be found in Stern's book, "A Year of Games." Variety and originality are worth striving for; they become a menace only when a hit-and-miss method is followed and the Assembly program grows too suggestive of a vaudeville performance.

At first glance, an especially prepared program for every Assembly may seem appalling. That is because we have not yet rid ourselves of the idea that in order to entertain the children, we must give them an amateur three ring circus. Try to give them something simple but clear-cut and child-like in tone. They will be entertained. And if your program material fits into your curriculum, it may be that your audience will be instructed and inspired as well.

PROGRAM I

THE SABBATH

To Be Presented by Grade 5

1. Dramatization of "The Hebrew's Friday Night" by Israel Zangwill[1]

2. Recitation, "Summer Sabbath" by Jessie E. Sampter, or "Sabbath Eve" by Elma Ehrlich Levinger[2]

3. Sabbath Story

4. Class Song, "Sabbath Queen" by P. Minkowski, or "Sabbath Day" by H. Coopersmith[3]

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[1]If a play is desired instead of this dramatization, see "The Sabbath Angel," by Fannie Barnett Linsky (Department of Synagogue and School Extension).

[2]For either of these recitations one (*and one only*) of the following selections may be substituted: "Sabbath Eve," by Shulamith Ish-Kishor, in *Poems for Young Judeans;* "Friday Night," by Isidore E. Asher, in *Poems for Young Judeans.*

[3]These songs may be found in the *Sunday School Songster*, published by the Board of Jewish Education, Chicago. "Sabbath Queen" may also be found in Idelsohn's *Jewish Song Book.*

THE HEBREW'S FRIDAY NIGHT

(Based on the poem by Israel Zangwill, to be read to music and illustrated by tableaux.)

[*The reader stands before a curtain which is drawn aside to disclose the following tableaux. Several rehearsals are necessary in order to have the tableaux shown at the exact moment. A simple and characteristic melody to be played softly upon the violin during the reading and between the pictures may be found in the New Jewish Hymnal* (*Gideon and Weinstein*)—"*L'cho dodi.*" *This may also be sung as indicated in the text below.*]

First Picture

(*The curtains are drawn aside to show the Sabbath Bride, dressed in a white robe and crowned with lilies.*)

Sweet Sabbath Bride!
In wedding robe of stainless sunshine drest,
Thou dawnest on Life's darkness, and it dies;
Thy bridal-wreath is lilies, Heaven-blest.
Thy dowry Peace and Love and Holiness and Rest.

Second Picture

(*The father is shown returning from the synagogue. In the window stand the two lighted Sabbath candles. Behind them the shadow of the Mother with her hands raised in blessing. This can be easily arranged by placing lights at a proper angle behind a sheet, arranged in a frame to represent a window.*)

The father from the Synagogue returns—
A singing bird is nestling at his heart—

And from without the festive light discerns
Which tells his faithful wife has done her part
To welcome Sabbath with domestic art.

(*No picture during the following lines. The curtains are closed and the stage reset quietly so as not to disturb the reader.*)

For "Friday-night" is written on his home
In fair white characters; his wife has spread
The snowy Sabbath-cloth; the Hebrew tome,
The flask and cup are at the table's head;
And royal fare the humble dishes seem;
A holy light the Sabbath candles shed;
Around his children's shining faces beam;
He feels the strife of every day a far-off dream.

Third Picture

(*The interior of the home is shown, the table set for the Sabbath meal as described above. The father stands at the door, his hands raised in blessing over the three children who have run to meet him, while the mother stands smiling in the glow of the candles.*)

He lays . . .
Upon each child's young head two loving hands
Of benediction. . . . Then he makes
The blessing o'er the wine, and while each stands
The quaintly convoluted bread he breaks,
Which tastes to all tonight more sweet than honeyed cakes.

Fourth Picture

(There is only a moment's intermission between the last picture and this. The curtain when drawn aside shows the family seated about the table, the father at the head, the mother at the foot.)

And now they eat the Sabbath meal with laugh
And jest and gossip till all fun must cease,
While Father chants the Grace, all singing half,
And then the Sabbath hymns of Love and Peace.

. . .

Tonight of ghosts the youngest has no fear—
Does not his guardian Sabbath Angel hover near?

(The children at the table sing "L'cho dodi." If they are unable to do this, it may be sung behind the scenes, or the English Sabbath song, "Sabbath Queen," may be substituted. The singing continues after the curtain is closed and is repeated during the

Fifth Picture

The room is empty save for the Sabbath Bride who stands with hands raised in blessing over the dying candles, her flowing sleeves enfolding her like great white wings. She remains motionless as the music toward the end of the hymn grows softer and finally dies away.)

THE END

—Elma Ehrlich Levinger

SUMMER SABBATH

In summer, in the open air,
I seek my Sabbath house of prayer
Among the friendly trees,
Beneath a blue and shining dome
Where clouds like watchful angels roam
To guard the lands and seas.

My prayer book open on my knee,
Another prayer is taught to me,
A Torah without words:
I hear it sung by swinging leaves,
By every breeze that sighs and heaves,
By all the choirs of birds.

The buzzing insects sing His praise,
And all the flowers with modest ways
Swing silently in awe;
They praise my God that made us all:
This is my people, green and small,
That shares my life and law.

The little shining leaves of vine
That lay their tiny hands in mine
Are praying, every one;
The maples shimmering overhead
Remember all that God has said,
And tremble in the sun.

O Lord, that made my People hold
Thy covenant from days of old
Is this Thy people too?

Though we Thy truth at Sinai saw,
Each race has its eternal law,
Each life its task to do.

—Jessie E. Sampter

(From *Around the Year in Rhymes with the Jewish Child*, Bloch)

SABBATH EVE

My mother cleaned the house today,
Till all was shining bright;
For Sabbath Queen is on her way,
And she will come tonight.

Said mother: "Little son of mine,
The house is clean and sweet;
I've blessed the candles that will shine
To guide Queen Sabbath's feet.

"But, little son, have you swept clean
Your heart, and set a light
Within your soul for Sabbath Queen,
When she comes here tonight?"

—Elma Ehrlich Levinger

SABBATH STORY

It is highly desirable that the Sabbath story be original. With a large class, the children may be given such a topic as "Remember the Sabbath Day." The best story, voted upon by the class may be told later at the Assembly. In a smaller school it may be necessary to have a short story

contest, to be participated in by all the grades from the third to the eighth, the story chosen by a committee to receive a prize and be told by the winner as part of the Sabbath program.

Sometimes it may seem preferable to use the excellent device of "Finish the story yourself!" The teacher presents an outline similar to the following:

"Many years ago there lived in Russia a poor Jewish peddlar named Chayim. All week he traveled from town to town with his heavy sack upon his back. Often the country people set their dogs on him or boys pelted him with stones and mud. But by the end of the week he usually had earned enough to buy wine and meat for his Sabbath feast; he knew that when he came home he would find his poor home clean and spotless and his wife and children in their Sabbath clothes. He knew that he could bathe and put on the clothes he kept just for the Sabbath; that he would go to the synagogue for the Friday evening service. When he came back home he would find the candles lighted and blessed by his wife; he would bless his children and then they would all sit down around the table that he might make the Sabbath blessing over the wine. The thought of his happy Sabbath comforted and encouraged him through every hard, long week.

"But one Friday morning as he packed his bag that he might start for his home ten miles away, Chayim found that while he slept thieves had stolen the little bag he carried around his neck, filled with coins for the Sabbath wine and food. What would Chayim and his family do for the Sabbath?"

"Now finish the story for yourself."

In case it does not seem possible to have the children present an original story any of the stories listed below

may be given to one of the pupils for retelling before the Assembly. But here it is necessary to repeat the caution already given in the introductory chat with the teachers. *The child must be assisted in cutting and preparing the story* before it is retold to an audience. Have him read the selected story at home; quiz him upon the central points: who are the leading characters, where do they live, what is the chief idea of the story? Decide with the pupils just how much time should be devoted to the background of the story, which incidents may be just touched on or omitted altogether.

Any of the following list of stories should prove adaptable for retelling as part of the Sabbath Assembly Program:

STORIES ABOUT THE SABBATH

"A Manna Sabbath Meal" from *Kasriel the Watchman* by Rufus Learsi, Jewish Publication Society.

"A Page from Her Miraculous Past" (ibid.).

"The Sabbath Guest" (ibid.).

"Judith's Candlesticks" from *Jewish Holyday Stories* by Elma Ehrlich Levinger, Bloch.

"The River of Dreams" from *In Many Lands* by Elma Ehrlich Levinger, Bloch.

"The Sabbath Breaker" from *Ghetto Tragedies* by Israel Zangwill, Macmillan.

"The Sabbath" (portion of Chap. IV) from *The Promised Land* by Mary Antin, Houghton-Mifflin Co.

"The Kiddush Cup" (portion of Chap. IX) from *Idyls of the Gass* by Martha Wolfenstein, Jewish Publication Society.

"The Pious Woodcutter" from *The Heaven on the Sea* by Shulamith Ish-Kishor, Bloch.

"The Sabbath Pearls" (ibid.).

PROGRAM II

A DAY IN A JEWISH HOME

To Be Presented by Grade 1

1. Class Song, Morning Prayer[1]
2. Dramatization, "A Day in a Jewish Home" (Elma Ehrlich Levinger)
3. School Song, Hymn No. 30, "Splendor of the Morning Sunlight"

[1]From *A Kindergarten Manual*, Eva Landman (Union Graded Series).

A DAY IN A JEWISH HOME[1]

CHARACTERS:[2]

The Leader[3]	Grace Before Meals
Mezuzah	The Kosher Meal
Mizrach	Grace After Meals
Talith	Sabbath Candles
Tefillin	Kiddush Cup
Morning Prayer	Spice Box
Night Prayer	

(*The Leader comes upon the platform followed by the other characters, in the order named, who stand in a line behind him. He addresses the audience*):

Leader: Friends, we are going to tell you the story of a day spent in a Jewish home. The first thing you see when you stand before the door of many Jewish homes is the *Mezuzah.* ..... (*insert child's name*) will tell you about the *Mezuzah.*

Mezuzah (*stepping forward and holding up Mezuzah*): This is called the Mezuzah because Mezuzah is the

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[1]Any of the less frequently practiced ceremonies may be dropped, or others, like the preparation of the Challah may be added at the discretion of the teacher in charge of the program. It may be found advisable in some schools for the rabbi to preface this presentation with a few words, explaining that although these ceremonies are a part of historic Judaism, some of them are no longer observed in some Jewish homes.

[2]Whenever a concrete object is described it should be carried by the child who explains its use.

[3]This is the only difficult character in the dramatization; it should be assigned to the most advanced child in the class, and, if possible, a child to whom all the objects mentioned are already familiar.

Hebrew word for doorpost and it hangs beside the door. This case, which is made of wood or tin, holds a little piece of parchment; on it is written a part of a prayer telling us we must always think of God, when we are at home and when we are away from home. There is a saying that when great kings go to sleep they have soldiers at their doors to guard them; but when the Jew goes to sleep, the Mezuzah, which holds the name of God, the greatest of Kings, protects him. (*Steps back into line*).

LEADER: Now we have entered the house. On the eastern wall of many a Jewish home hangs a picture called a *Mizrach.* .....(*insert child's name*) will tell you about the *Mizrach.*

MIZRACH (*stepping forward and holding up Mizrach*): The word Mizrach means east; this picture is called the Mizrach because it hangs on the eastern wall and shows the Jew in which direction he is to turn when he prays. It is a Jewish custom to turn when praying toward the east, toward Jerusalem and Palestine, the old home-land of our people. (*Steps back into line.*)

LEADER: Let us pretend it is early in the morning. The men and boys who are past thirteen are already up. For their morning prayer each has put on a Talith. .....(*insert child's name*) will tell us about the Talith.

TALITH (*stepping forward and holding up Talith*): The Talith is a praying shawl with fringes. Many, many years ago, the Jews were told to put these fringes on the corners of their shawls, so that when they looked at

them, they might remember and obey all the other commandments of God. (*Steps back into line.*)

LEADER: During the early morning prayers Tefillin are also worn by the men and the boys over thirteen. .....(*insert name*) will tell us about the Tefillin.

TEFILLIN (*stepping forward and holding up Tefillin*): The Tefillin contain the commandment from the Bible which says that the Jew should always remember the words of God and bind them for a sign upon his hand and between his eyes. They are worn upon the hand and forehead during prayer. (*Steps back into line.*)

LEADER: In every Jewish home there are morning prayers which even the youngest girl or boy has learned to say. .....(*insert name*) will tell us the Morning Prayer he has been taught to recite every day.

MORNING PRAYER (*steps out of line*):

"Heavenly Father, hear our prayer.
Keep us in Thy loving care.
Guide us through this busy day
In our work and in our play.
Keep us good and pure and true,
In everything we say or do."
Sh'ma yisroel adonoy elohenu adonoy echod.
Hear, O Israel, the Lord our God, the Lord is One. Amen[1]

(*Steps back into line.*)

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[1]From *A Kindergarten Manual*, Eva Landman (Union Graded Series).

LEADER: It is now time for breakfast. In the Jewish home grace, or thanks to God for His goodness in giving us food, is recited before and after each meal. ..... (*insert name*) will recite for us the Grace before Meals.

GRACE BEFORE MEALS (*steps from line*): This prayer is recited before breaking the bread which begins the meal. Boruch attoh adonoy elohenu melech ha-olom ha-mozi lechem min ha-arez. Praised be Thou, O Lord our God, King of the Universe, who bringest bread from the earth. (*Steps back into line.*)

LEADER: In many Jewish homes only certain foods are eaten, and these foods must be prepared in a certain way. .....(*insert name*) will tell us about the Kosher Meal.

KOSHER MEAL (*steps from line*): The word *Kosher* means prepared according to the Jewish laws. The most important of these laws were: killing the animals and fowls used for meat in a certain way; soaking the meat in salt water; keeping the dishes used for milk separate from those used for meat; not using forbidden foods like pork, oysters and certain other foods. (*Steps back into line.*)

LEADER: Now the meal is over. .....(*insert name*) will recite for us the Grace after Meals.

GRACE AFTER MEALS (*stepping from line*): Boruch attoh adonoy elohenu melech ha-olom hazon um'farnes es hakol. Praised be Thou, O Lord our God, King of the Universe, who sustainest and givest food to all. (*Steps back into line.*)

LEADER: There are many festivals in the Jewish home, but we will only stay long enough this week to see how the Jewish people welcome the Sabbath on Friday night. First.....(*insert name*) will tell us the meaning of the Sabbath Candles.

SABBATH CANDLES (*coming forward and holding up two Candlesticks with candles*): These candles are lighted by the mother of the family every Friday evening. It is one of the most important duties of the Jewish woman. After the mother lights the candles she recites these words: Boruch attoh adonoy elohenu melech ha-olom asher zivonu l'hadlik ner shel shabbath. Praised be Thou, O Lord our God, King of the Universe, who hast commanded us to kindle the Sabbath lights. (*Steps back into line.*)

LEADER: Now the father has returned from his prayers in the synagogue. He blesses the children and sits down at the table where the candles shine so brightly over the clean white cloth. Like the mother he has a special share in welcoming the Sabbath. .....(*insert name*) will tell us about the Kiddush Cup.

KIDDUSH CUP (*steps forward and holds up Kiddush Cup*): This is the Kiddush cup, which is used for 'making kiddush,' or blessing, before the Sabbath meal. The father raises the wine cup and recites these words of blessing over it: Boruch attoh adonoy elohenu melech ha-olom bore p'ri ha-gofen. Praised be Thou, O Lord our God, King of the Universe, who createst the fruit of the vine. (*Steps back into line.*)

LEADER: Now the happy family enjoy their Sabbath

meal. The Sabbath day passes quickly. It is evening again. Now comes the parting with the Sabbath Queen; it is called Havdalah, which means separation. . . . . (*insert name*) will tell us how the Spice Box is used for Havdalah.

SPICE BOX (*steps from line and shows spice box*): In the olden times sweet-smelling spices were burned at feasts and in honor of kings and queens. When the Sabbath Queen leaves his home, the Jew waves this box of sweet-smelling spices in her honor. (*Steps back into line.*)

LEADER: It is now time for the children in our Jewish home to go to bed. . . . . (*insert name*) will recite a Night Prayer for us.

NIGHT PRAYER (*steps from line*):[1]

"Before in sleep I close my eyes,
To Thee, O God, my thoughts arise,
I Thank Thee for Thy blessings, all,
Which come to us, Thy children small.
O keep me safe throughout the night
That I may see the morning light."
"Bless, O God, all my dear ones and keep
them in peace.
Sh'ma yisrel adonoy elohenu adonoy echad.
Hear, O Israel, the Lord is our God, the
Lord is One."

(*Steps back into line.*)

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[1]From *A Kindergarten Manual*, Eva Landman (Union Graded Series).

LEADER: We have all made a pleasant journey through a Jewish home. Before we all go back to our own homes let us sing one of our Sabbath School songs together. (*Steps back to join group of children, who remain on platform till the end of the closing hymn.*)

—ELMA EHRLICH LEVINGER

PROGRAM III

CEREMONIES IN THE SYNAGOGUE

To Be Presented by Grade 2

1. Class Song, "God Is Always Near Me"[1]
2. Dramatization, "In Our Synagogue" (Elma Ehrlich Levinger)
3. School Song, Hymn No. 34, "How Lovely Are Thy Dwellings, Lord"[2]

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[1]From *A Kindergarten Manual*, Eva Landman.

[2]When no other source is given, the song will be found in the Union Hymnal.

IN OUR SYNAGOGUE

CHARACTERS:

THE JEWISH CHILD

THE QUESTION MARK — THE TWO TABLES OF STONE

THE ARK — THE TWO MENORAHS

THE SEFER TORAH — THE MOGEN DOVID

THE NER TOMID

(*The characters mount the platform and stand in the above order, the* JEWISH CHILD, *dressed in ordinary clothes, and* THE QUESTION MARK *with a large black "?" cut out of black paper or cloth pasted on his breast; the others stand in a row behind them, three on each side of the* ARK. *If desired each of these may carry his own ceremonial object: the* ARK *a reproduction of the biblical Ark of the Covenant which may be fashioned after the picture in Jewish Encyclopedia or any good Bible Dictionary; the* SEFER TORAH *a small* SEFER TORAH *or hand made scroll; the* TWO TABLES OF STONE *may be fashioned of white cardboard and bear the Hebrew letters; the* TWO MENORAHS *carries two small brass menorahs which may be borrowed or obtained from any art shop; the* MOGEN DOVID *is done in gold paper on the breast of the child who recites the appropriate lines; the* NER TOMID *carries a lamp resembling as much as possible the Ner Tomid in the synagogue.* [*Unless this can be electrically wired with a small battery it may be safer not to have it lighted.*] *Whether or not the children carry these symbols, it would be clearer to the audience if each child when reciting his lines stood beside or beneath the object as he describes it.*)

THE QUESTION MARK:

O Jewish child, please tell to me
The meaning of the things I see
Within the synagogue. I have been told
These symbols are all very old,
And speak the faith of every Jew.

THE JEWISH CHILD:

Their meaning I will tell to you:
To Jewish children every week
On Sabbath do these symbols speak;
Each brings a message clear and true;
Each is the birthright of the Jew.
In every synagogue you'll see
THE ARK.

THE QUESTION MARK:

Explain THE ARK to me.

THE ARK (*stepping out of line*):

Long, long ago our fathers bore
Their precious box of wood;
It held the Tables of the Law,
Which teach us to be good.

Today our Ark's a holy place,
All hung with curtains rich and bright;
To guard the sacred Torah scrolls,
The Law of God which gives us light.
(*Pulls curtains aside.*)

THE QUESTION MARK:

Now I the SEFER TORAH see;
Who will explain the scrolls to me?

THE JEWISH CHILD:

The Jew has passed through many lands
Carrying his Torah in his hands,
His people's flag that all might see.

THE QUESTION MARK:

The TORAH's meaning tell to me.

SEFER TORAH (*pointing to scrolls in the Ark*):

All Israel holds in love and awe
The Torah, everlasting Law—
Five books of Moses, given of old,
As honey sweet, as dear as gold.
This scroll is robed as kings are dressed,
With rich embroidery on its breast,
And golden crowns and tassels rare
To make our Torah seem more fair,
When Rabbi reads on Sabbath day
The words we children should obey.

(*Helps child who represents* ARK *to draw curtains; they both step back to their places.*)

QUESTION MARK (*pointing to representation of Two Tables above Ark*):

Those two stone Tables, what are they?

THE JEWISH CHILD:

The meaning of the Tables say.

THE TWO TABLES OF STONE (*stepping from his place*):

No writing e'er inscribed by pen
Is greater than the letters ten,
Our Moses wrote upon the stone
And gave our people for their own.

In every synagogue today
These two stone tablets we display;
The Ten Commandments on them blaze
To give us guidance all our days.

(*Child with Two Tables retires to his own place.*)

THE QUESTION MARK:

What mean these lights on either hand?

THE JEWISH CHILD:

MENORAH, make him understand.

THE TWO MENORAHS (*stepping forward*):

When Israel wandered in the Wilderness,
The people all their treasures brought
Into the Tent of Meeting; then of bronze
The seven-branched Menorah first was wrought.

Later in days of mighty Solomon,
Within the Temple, built on Zion's height,
Two great Menorahs of most precious gold
Before the altar shed their gleaming light.

Years passed; the Temple now in ruins lay;
The Jews were driven exiled from their home;
And heathen artists copied the great lamp,
Which still is seen on Titus' Arch in Rome.

The Romans perished; in our synagog
The two Menorahs brightly burn today,
Our Sabbath lamps which speak to us of Him
Whose love for Israel ne'er will pass away.

(*Passes to his place.*)

THE QUESTION MARK:

That double triangle on the wall?
(*Points to* MOGEN DOVID.)

THE JEWISH CHILD:

Jews now the Mogen Dovid call.

THE MOGEN DOVID (*stepping to the front*):

They've named the Mogen Dovid,
The Shield of David, king,
Who fought the foes of Israel,
And sweetest psalms could sing.

Wherever Jews may gather,
We see our own star glow,
And think of Israel's monarch,
Who lived so long ago.
(*Steps back into place.*)

THE QUESTION MARK:

And what's this lamp that burns so bright?

THE JEWISH CHILD:

Ner Tomid, Everlasting Light.
(*Beckoning child who represents* NER TOMID.)

THE NER TOMID (*stepping to his place*):

Ner Tomid, swinging overhead, means Everlasting Light;
It burns within the synagog from morning until night;
It never dies, but glimmers on through darkness till the day
To teach us that the Torah's light will never pass away.
We Jewish children still must be the bearers of the light,

To carry out the laws of God from morning until night:
In synagog and in our home, in study and in play,
May we be witness to the Light that shall not pass away.

(*All of the children come to the front of the platform, forming a group around* JEWISH CHILD *and* QUESTION MARK, *and join the school in singing Hymn No. 34.*)

—ELMA EHRLICH LEVINGER

PROGRAM IV

THE BIBLE

To Be Presented by Grade 4

1. Recitation, "The Bible" (Marie Syrkin) or "The People of the Book" (Elma Ehrlich Levinger)
2. Class Song, "Song for Simchas Torah" (A. I. Kalb)[1]
3. Playlet, "The Slave from Egypt"[2] (Judith Ish-Kishor) or Class Contests based on "Books of Our Bible" (Elma Ehrlich Levinger)
4. School Song, Hymn No. 125, "Happy Is He."

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[1]This song, especially appropriate to a program devoted to the Torah, may be found in *The Jewish Songster*, Goldfarb.

[2]This may be obtained in pamphlet form from Young Judea, 111 Fifth Ave., New York City. If a shorter number, featuring the Ten Commandments, is desired, the teacher may adopt "The Pageant of the Law," by Fannie Barnett Linsky (Bloch). Pages 4 and 5 of this playlet, with appropriate music, should be effective.

THE BIBLE

The Bible is a big, thick book
That seems so black and wise,
Quite like an aged gentleman
With stern and serious eyes.

But oh, inside are lovely tales
That hold the sweetest truth,
And some are sad like that of Job
And some are glad like Ruth.

—Marie Syrkin
(From *Poems for Young Judaeans*)

THE PEOPLE OF THE BOOK

The sculptor dreams his dreams in stone,
The potter works in clay;
The scholar leaves us words alone,
When he has gone his way.

No marble gods the Hebrew wrought,
No tombs to pierce the stars;
Nor sculpture of Assyria, fraught
With scenes of mighty wars.

For yellow gold the nations fought,
And power which passed away;
The wealth of books our fathers sought—
And it is ours today.

—Elma Ehrlich Levinger
(From *Tales Old and New*)

CLASS CONTESTS[1]

Based on Dialogue, "Books of Our Bible"

Note: It would save considerable time and trouble on the part of the teacher in charge of the program, as well as the pupils, if the dialogue, "Books of Our Bible" were first read over before beginning the games. The game or contest should first be held in the class room. Then it may be presented on the Assembly program with the entire class taking part, or a certain number of the pupils, depending on the size of the class. The following is merely suggestive. That the contest may be "snappy" enough to hold the interest of the other classes who make up the audience, the questions should be rephrased in order to catch the contestants at each repetition of the game, and new ones should be added.

First Pupil: I will describe the first five books of our Bible which are grouped together under the name of *Torah*, the Hebrew word for *Law*. The first book tells of the beginning of the world and of the Hebrew people and is called *Genesis* which means Beginning. The second book is called *Exodus*, which means passing out, as it tells how the Children of Israel passed out of Egypt. It also tells us of the giving of the Ten Commandments and the building of the Tabernacle in the Wilderness. The third book, *Leviticus* contains the laws of the Levites, or priests of Israel. The fourth book, *Numbers* gives the lists of the tribes of Israel and describes their

[1]One or two of these contests may be used if for any reason the suggested playlet, "The Slave from Egypt" does not prove practical.

journey until they reached the Promised Land. The fifth book is named *Deuteronomy*, which means repetition, because it repeats some of the laws given in the earlier books as well as giving the farewell address of Moses and an account of his death.

SECOND PUPIL: I will describe the books of the Bible which belong to the Earlier Prophets. The Book of *Joshua* tells the history of the conquest of the land of Canaan by the Children of Israel and is named after Joshua, the great captain who became their leader after the death of Moses. The Book of *Judges* is the history of the Judges who ruled the Children of Israel before they wanted a king for themselves. The two books of Samuel, called *Samuel* I. and II. give the history of Israel under the rule of the last of the judges, Samuel, and the first two kings, Saul and David. *Kings* I and II are the next two books which deal with the history of Israel from the beginning of the reign of Solomon until the destruction of the Kingdom of Judah.

THIRD PUPIL: The leaders among the Latter Prophets whom I will describe are: *Isaiah*, who foretold both the destruction of the kingdom and the return of the Jewish people from exile; *Jeremiah*, who spoke of the downfall of the kingdom, just before the Jewish people were driven away to Babylon; *Ezekiel*, who planned to rebuild the Temple the Babylonians had destroyed. There are also the twelve lesser prophets, among them *Amos*, the first prophet of Israel to put down his speeches in writing; *Jonah* who taught that God loved not Israel alone but all the children of men, and *Micah* with his beautiful message: "It hath been told thee, O man, what is good, and what the Lord doth require

of thee: only to do justly, to love mercy, and to walk humbly with thy God."

FOURTH PUPIL: And now we come to the remaining books which are generally called "The Sacred Writings." *The Book of Psalms* contains one hundred and fifty songs, which were once sung in the Temple at Jerusalem. It is thought that many of these were written by King David. *The Proverbs of Solomon* is a book of wise sayings. *The Book of Job* is written like a play. It tells the story of a very good man, Job, who does not understand why in spite of all his goodness God has allowed him to suffer.

FIFTH PUPIL: Five of these books are called Meggiloth, which means scrolls. They are read on the following holy days: Passover, Pentecost (or Shabuoth), Ninth of Ab, Feast of Tabernacles (or Sukkoth) and Purim. On Passover we read in the synagogue the *Song of Songs*, a spring-time story of a shepherd girl who lived in Israel long ago. On Shabuoth the *Book of Ruth* is read. It is a story of faithfulness, and appropriate to the season when Israel promised to be faithful to the teachings of the Ten Commandments received at Sinai. *Lamentations*, read on the Ninth of Ab, is said to have been written by Jeremiah, who describes the destruction of Jerusalem and the Temple. *Ecclesiastes* is read on Sukkoth, perhaps because it is a gloomy book appropriate to the fall season. *Esther*, of course, is read on Purim, when the heroic story of Esther and Mordecai is recalled.

SIXTH PUPIL: Other books of the Bible are: *Daniel*, the story of a brave Jew, who remained true to his faith at the risk of his life; *Ezra* and *Nehemiah*, which describe the restoration of Jerusalem after the return of the

exiles from Babylon; the *Book of Chronicles*, which is a history book, telling a great deal about the priests of Israel in the days when the Temple stood.

CONTEST 1

Blind Man's Bible

The pupils of the class presenting the program stand in a row upon the stage, each holding a large card on which is printed the name of the book he represents, Genesis, Exodus, etc. There should be a space between the books to show the divisions: a space after the first five to represent the Torah; a space between the Earlier and Latter Prophets, etc. Time should be given for each child to repeat in order the name of the book he represents. Then the Blind Man is blindfolded and the other children change their places in the line. The Blind Man then touches one of them and asks various questions such as: Is your book about a person? Was he a prophet? Was he a king? Did he have a hard time? Etc. To these the child touched must answer yes or no in a disguised voice. When the Blind Man guesses Job, he takes the card with the name, Job, and the other child becomes the Blind Man. In order to keep the game from growing tiresome, a child who has failed to guess the identity of three children in turn, drops out of the game, and another Blind Man is substituted. For the sake of brevity it is possible to end the game before all of the books are identified.

CONTEST 2

Going Down

This is a variation of the old-fashioned Spell Down. Two

leaders are appointed who choose other pupils for their "sides." They come to the platform, making two lines, facing each other. The Teacher stands between. She goes down the line, asking such questions as these: How many books make up the Bible? What is the meaning of Torah, etc.? A pupil who fails to answer promptly is sent down from the platform. The side with the remaining pupil wins.

CONTEST 3

Biblical Bean Bag[1]

From ten to fifteen pupils stand in a circle about the Teacher, who explains to the audience that the person to whom she throws the bean bag must respond promptly with a name and a description to fit the letter she gives. She throws the bag to one, saying "R." If the answer runs something like this: "Ruth. The book of Ruth is one of the five Meggiloth or scrolls. It is read on Shabuoth and tells of Ruth's loyalty to Naomi," the pupil then becomes the Teacher. If he fails to respond before the Teacher counts ten, he drops out and the Teacher has another throw. No word may be repeated and the game continues, if time permits, until the Teacher and only one pupil remain.

[1]This is based on the game of the same name in that excellent little book, *A Year of Games*, Carolyn H. Stern (Bloch). This volume will be found most useful by any teacher searching for games to enliven the regular curriculum.

PROGRAM V

THE PSALMS

To Be Presented by Grade 9

1. Class Song, "The Lord My Pasture Shall Prepare" (P. Esser)[1]
2. Essay or Paraphrase, "The Psalms"
3. Our Favorite Psalm[2]
4. Dramatization, "The Shepherd Psalm" (Elma Ehrlich Levinger)
5. School Song, Hymn No. 2 (Psalm 136) "Let Us with a Gladsome Mind"

[1]This will be found in the *Jewish Hymnal*, Gideon and Weinstein.

[2]This may be recited in unison by the entire class or a smaller group; if desired they may be pupils who have memorized the Psalm first or recite it best before the class.

ESSAY

The essay should be one chosen from the essays written as a class exercise. It should deal briefly with the various types of psalms, their use in the Temple, and the part they play today in the religious service of both church and synagog.

OUR FAVORITE PSALM

It is taken for granted that during the year the class will memorize a number of the psalms. From these should be chosen any number from three to six, the children, who are asked to recite them, being allowed to select their favorite psalm. Or one psalm may be chosen to be recited before the assembly. In some cases, it is an excellent idea to allow the children to prepare a short paraphrase, or selection therefrom, to be recited before the psalm. The following paraphrase was written by a twelve-year old pupil as a class exercise and should prove suggestive.

"God blesses the man that does not walk with the wicked, nor that stands in the way of the sinners, but who rejoices in the law of the Lord. God shall make the good man like trees that are planted by streams of water and he shall be very prosperous. God will make him very good. But the men that commit sins, God will punish, for God knows them who sin even though they try to hide. Therefore the wicked shall not associate with the righteous for the Lord knows the righteous. But the ways of the wicked shall perish."

THE SHEPHERD PSALM[1]

CHARACTERS:

JOEL, REUBEN, DEBORAH } three modern Palestinean children

(*The three children enter wearing the loose white Palestinean costume; the girl is bareheaded and carries a crook; one of the boys* (*Joel*) *has the "horn" of oil thrust through his broad girdle; the other* (*Reuben*) *has a small shepherd's script and sling shot thrust through his and carries a short stick. They sit down in a circle.*)

DEBORAH: Well, I am glad I have my sheep safe in the fold. My legs ache from following them over the hills all day. But I wanted to find the greenest and freshest grass near Bethlehem for them to eat.

JOEL: And I was searching for the longest time for a brook. Father says sheep must have plenty of cool water.

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[1]This arrangement of Psalm XXIII is merely suggestive. It is hoped that the class studying the Psalms will find time to learn something of the idyllic shepherd life, which even today in Palestine is much like that in the time of King David. Biblical dictionaries and histories, the *Jewish Encyclopedia*, such magazines as the *Young Judaean* and *National Geographic* will furnish hints and pictures of costumes, implements and daily routine of the Palestinean shepherd; the project of reproducing them should be undertaken by the class, the accompanying sketch before the Assembly being the culmination of the project. *Stories of Shepherd Life*, Elizabeth Miller Lobingier (University of Chicago Press) will be of inestimable aid to the teacher in working out this project.

REUBEN: I thought I could never make the silly things keep together! And when the paths get straight and narrow between the rocks I'm always afraid one of the lambs may fall off. Today as I passed through the pass which is so black that I call it 'The Valley of the Shadow,' I had to carry one of the young lambs in my arms.

DEBORAH (*lifting her crook*): I'm glad mother gave me the staff she used to carry when she watched the flock. When the sheep get puzzled or frightened I reach out my staff and push them gently back into the path again.

REUBEN (*showing his rod*): I get among my sheep and just touch them with this; not hard enough to hurt them, but to show them where I want them to go. My father says that when he was a shepherd boy, he used to carry a staff like yours and it was fine to scare off the Arab robbers—or wolves. I wish I'd meet a wolf or a bear or even a lion sometimes. I'd just take out my sling (*drawing out sling*) and a stone from my script (*takes stone from script*) and shoot it, just the way David shot the giant Goliath before the Philistine camp.

JOEL (*laughing*): You'd be more likely to hit one of your poor sheep in the head and blind or bruise it. One of my ewes today struck her head against a stone; it was all sore and bleeding. But I put some oil from my horn on it (*showing horn*) and I think by tomorrow it will be well again. When I was doing it, I thought of the psalm David wrote when he was a shepherd like us. 'Thou hast anointed my head with oil.' I suppose he used to anoint his sheep, too, just the way the servants

used to pour nice smelling oil upon rich people's heads when they had a banquet.

REUBEN: I've often thought of the shepherd's psalm when I've been sitting alone watching my sheep on the hills near Bethlehem. Do you remember that part where David says of God: 'Thou preparest a table before me in the presence of mine enemies.' I think he was thinking of his sheep again. The snakes that slink through the long, damp grass are the sheep's enemies, and they'd often spoil their banquets if I wasn't there to hit them with my rod.

DEBORAH: David believed that God would show him the same goodness and mercy he always showed his sheep when he was just a shepherd.

REUBEN: Deborah, please recite the shepherd Psalm for us before we go home.

DEBORAH:[1]

The Lord is my shepherd; I shall not want.
He maketh me to lie down in green pastures;
He leadeth me beside the still waters,
He restoreth my soul;
He guideth me in straight paths for His name's sake.
Yea, though I walk through the valley of the shadow of death,
I will fear no evil,
For Thou art with me;
Thy rod and thy staff, they comfort me.

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[1]This should be recited simply with no attempt at elocution. If desired, violin music may be played behind the scenes.

Thou preparest a table before me in the presence of mine enemies;
Thou hast anointed my head with oil; my cup runneth over.
Surely goodness and mercy shall follow me all the days of my life;
And I shall dwell in the house of the Lord for ever.

REUBEN (*rising*): It is time to go home now. I see my mother standing in the doorway.

JOEL (*as he and Deborah rise*): Yes, let us go home. I am going right to bed because tomorrow morning I shall have to get up at daybreak and take my sheep to their pastures again.

(*The three children leave the stage.*)

—ELMA EHRLICH LEVINGER

PROGRAM VI

THANKSGIVING

To Be Presented by Grade 6

1. Class Song, "Come, Ye Thankful People" by J. Sebastian Bach[1]
2. Recitation, "Giving Thanks" (Anon.), or "The Corn Song" by Whittier
3. Dialogue, "The Magic Circle" by Elma Ehrlich Levinger or Essay on Thanksgiving
4. School Song, Hymn No. 226, "My Country, 'Tis of Thee"

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[1] This is Hymn No. 63 in the *Jewish Hymnal*, Gideon and Weinstein.

GIVING THANKS

For the hay and the corn and wheat that is reaped,
For the labor well done, and the barns that are heaped,
For the sun and the dew and the sweet honey-comb,
For the rose and the song and the harvest brought home,
Thanksgiving!

For the trade and the skill and the wealth in our land,
For the cunning and strength of the workingman's hand,
For the good that our artists and poets have taught,
For the friendship that hope and affection have brought,
Thanksgiving!

For the homes that with purest affection are blest,
For the season of plenty and well deserved rest,
For our Country extending from sea to sea,
The Land that is known as the "Land of the Free,"
Thanksgiving!

—ANON.

THE CORN SONG

Heap high the farmer's wintry board,
Heap high the golden corn,
No richer gift has autumn poured,
From out her lavish horn.

Let other lands, exulting, glean
The apple from the pine,
The orange from its glossy green,
The cluster from the vine;

We better love the hardy gift,
  Our rugged vales bestow,
To cheer us when the storm shall drift
  Our harvest fields with snow.

Through vales of grass and meads of flowers,
  Our plows their furrow made,
While on the hills the sun and showers
  Of changeful April played.

We dropped the seed o'er hill and plain,
  Beneath the sun of May,
And frightened from our sprouting grain
  The robber crows away.

All through the long, bright days of June,
  Its leaves grew green and fair,
And waved in hot mid-summer's noon,
  Its soft and yellow hair.

And now with autumn's moonlit eves,
  Its harvest-time has come,
We pluck away the frosted leaves,
  And bear the treasure home.

Then shame on all the proud and vain,
  Whose folly laughs to scorn,
The blessing of our hardy grain,
  Our wealth of golden corn.

But let the good old crop adorn
  The hills our fathers trod;
Still let us for His golden corn
  Send up our thanks to God.

—John Greenleaf Whittier

THE MAGIC CIRCLE

A series of pictures to illustrate how Thanksgiving came to be.

CHARACTERS:

(*In the order in which they speak*)

An Indian Prophetess
An Indian Child
Moses
The Children of Israel
Elder Brewster
Pilgrims, Men, Women and Children
Jewish Immigrants at Ellis Island
American Chalutzim in Palestine
Jewish Children of America

(*The* Indian Prophetess, *very old and bent, enters. She leans upon a ragged stick and upon the shoulder of the* Indian Child. *They pause in the middle of the platform.*)[1]

Indian Child: You are so tired, Grandmother, after the Corn Feast. Sit down and rest a little. (*They squat upon the ground. There is a short pause.*)

Indian Child: Grandmother, do all the Red Children keep the Corn Feast?

Indian Prophetess: Yes, child. Each year all the children of the Great Spirit offer him thanks for the

[1]If it is possible to secure a spotlight, this sketch will be made much more effective if played on a darkened stage, each "circle" being picked out by the light when it is necessary for the actors of that scene to appear.

harvest. (*She points with her stick as she speaks.*) In the four corners of the earth the children of the Great Spirit sing him praise for his good gifts. They did so yesterday; they will do so tomorrow and until time will be no more.

INDIAN CHILD: I wish I could see how all the children of the Great Spirit keep his Harvest feast. I wish I could be like you and see what happened yesterday and what will happen tomorrow.

INDIAN PROPHETESS: You are the dearest of all my blood. To you I will show the mystery of the circles, the endless story of Thanksgiving. (*She walks slowly to the back of the stage, left, and slowly draws a circle upon the ground with her stick; then return to center of the stage. Into the first circle come* MOSES *and the* CHILDREN OF ISRAEL; *they group themselves upon the ground around their leader.*)

MOSES: On the fifteenth day of the seventh month, when ye have gathered in the fruits of the land, ye shall keep the feast of the Lord seven days. . . . Ye shall dwell in booths seven days and keep the harvest season of the Lord.

CHILDREN OF ISRAEL: We will keep the feast of Sukkoth for seven days as the Lord hath commanded us to do.

(*The children of the class presenting the program, or the children of the entire school sing, "Take unto You the Boughs of Goodly Trees," Hymn No. 187.*)

(*The characters who have appeared in the first circle now retire; or, if the stage is large enough, take their places at the extreme rear of the platform. The* INDIAN PROPHETESS *walks*

slowly to the back of the stage, Right, and draws a circle; then goes back to her place. Into the second circle come ELDER BREWSTER, *carrying a large, old-fashioned Bible; he is followed by a company of* PILGRIMS.)

ELDER BREWSTER: The Lord has been gracious to us. Although many of our number have died during the long, cold winter of the famine, still some of us remain to thank Him for His mercies.

PILGRIMS (*several*): Now that we have gathered the golden corn, how shall we keep our harvest feast?

ELDER BREWSTER (*opening Bible and pointing out the passage*): In the Scriptures it is written how the Children of Israel met together and gave thanks to the Lord for His harvest. As they and their children kept the ancient Sukkoth feast, let us and our children hold a Thanksgiving before the Lord Who has blessed us also in the wilderness.

(*The children of the class presenting this program, or the entire school, sing "How Lovely Are Thy Dwellings," Hymn No. 19 in* JEWISH HYMNAL, *by Gideon and Weinstein. Group retires from circle as before.* INDIAN PROPHETESS *draws third circle in front of stage, Left. Into this third circle come* JEWISH IMMIGRANTS, MEN, WOMEN *and* CHILDREN.)

JEWISH IMMIGRANT (*an Old Man*): At last we are at Ellis Island and tomorrow we enter the gates.

OLD WOMAN (*weeping*): We have come so far! It is Sukkoth and last year we gathered in our own Sukkah, but today we face a strange land.

OLD MAN: America is strange to us, but it will be a home

for our children. It will be a Sukkah, a place of refuge for them forever.

A CHILD (*to his father*): Father, do Jews keep Sukkoth in America?

FATHER: Yes. And I have heard that they also keep Thanksgiving.

ANOTHER CHILD: What is Thanksgiving?

A YOUNG STUDENT: It is the day Americans still keep in memory of the Pilgrim Fathers. It is like our Sukkoth, a day on which to thank God for His goodness.

OLD MAN: We will keep Thanksgiving in America! We have also crossed the sea like Pilgrims and here we will know happiness, and plenty and peace. We will always thank God for America!

(*Children of the class, or entire school join in singing, "O Beautiful for Spacious Skies," Hymn No. 222. The group leave their circle and retire to back of platform.* INDIAN PROPHETESS *goes to front of stage, right, and draws last circle. Into it enter group of* CHALUTZIM *carrying hoes, bundles of grain, etc.*)

LEADER OF CHALUTZIM: Comrades, isn't it wonderful to celebrate Sukkoth here in the land of our fathers just as our people once kept the feast centuries ago?

ANOTHER: We have gone round the circle.

ANOTHER: And we are links in the golden chain which circles the whole world. Today we celebrate Sukkoth in Palestine. Soon our Jewish brothers will keep the feast of Thanksgiving in America. They are happy in

their harvest there; but when they think of us here in the ancient home-land, they will join us in our prayer, thanking God for Palestine.

(*Children of the class, or entire school join in singing, "Hallelujah," page 8 of "Little Books of Jewish Songs," Chamishah Asar Bishvat pamphlet. If an English song is preferred, substitute "Twas like a dream," No. 140. This last group retires to back of platform.* INDIAN PROPHETESS *stands in center of the stage, her hand upon the* CHILD'S *shoulder. She speaks directly to the audience.*)

INDIAN PROPHETESS: Children of America! This is how the ancient Jewish festival of Sukkoth came to America and became Thanksgiving. Today in America the Jewish child knows two harvest feasts—a double holiday—Sukkoth and Thanksgiving. In Palestine the Jewish child, again on the soil of his fathers, celebrates the ancient feast of Sukkoth. And from every corner of the circling earth, their glad voices rise in gratitude to the God of Israel Who yearly grants a bounteous harvest to the sons of men.

(*The four groups take their places behind* INDIAN PROPHETESS *and* INDIAN CHILD. *The audience rises and all join in singing the closing school song, "My Country, 'Tis of Thee," No. 226.*)

As Thanksgiving is everywhere celebrated in our public schools it is sometimes passed over entirely in the Religious School programs. This is unfortunate, since this holiday is so closely allied in both origin and sentiment to our own Jewish festival of Sukkoth. Even if this suggested program is not given in its entirety, it would be well to use at least one of the essays suggested below. If these are not prepared

by the grade suggested in the appended program, they may be written by members of a class studying the history of the Jew in America; or a child may be asked to repeat an essay delivered in the Public School celebration, adapting it, under the teacher's supervision, to give it Jewish content.

ESSAYS

Suggested topics for essays are:

"Why Thanksgiving means so much to the Jew in America"

Thanksgiving based on Biblical festival of Sukkoth
How the Jew has become a part of American life
The Jew's gratitude to America.

"The Pilgrim and the Jew"

The Pilgrim's and the Puritan's debt to the Jewish Bible; both Puritan and Jew persecuted for the sake of their faith; many immigrant Jews "Pilgrim Fathers" in our own day.

"Thanksgiving and Sukkoth"

This is especially worthwhile if there has been no Sukkoth program; in this case both holidays can be developed to show their similarity and their differences.

PROGRAM VII

THE JEWISH COMMUNITY

To Be Presented by Grade 10

1. Musical Number[1]
2. Pageant, The Jewish Community
3. School Song, Hymn No. 115, "A Noble Life, a Simple Faith"

[1]It is often possible to get several musical numbers from one of the higher grades; if the school has an orchestra, so much the better.

PAGEANT—THE JEWISH COMMUNITY

Note: The idea of this pageant is capable of considerable expansion; on the other hand, if presented by a small school in a small Jewish community, it becomes a very simple affair. When presented in a large Jewish community, it may become a communal affair; different religious schools of the city may be assigned different topics to be developed into episodes, such as "The Beginnings of the Jewish Community in our City," "The Dedication of the First Synagogue" (shown by children attending the school of that synagogue) etc. It may begin with a processional, with a member of each group carrying banners with the inscriptions "18.. One Synagogue"; "19..... Synagogues" etc. Symbolic dances and community singing may also be introduced.

On the other hand, even the simple outline presented below must be much simplified in a small Jewish community. For example, practically every Jewish school is called upon during the year to contribute to a Jewish orphanage. But in many cities there are no exclusively Jewish orphanages. In such a case, the description of the care of the Jewish orphan must fit the Jewish orphanage to which this particular community contributes; e.g. a pupil in Akron, Ohio, would describe the Jewish Orphan Home of Cleveland.

It will be noted that the communal activities listed here are all local. But interests such as work for Palestine, colonization in Russia, etc., may be described at the discretion of the teacher in charge of the program.

In nearly every case, even the advanced pupils of Grade X (in smaller schools some topics must be assigned

to lower classes) will need some direction by rabbi or teacher in gathering the facts for their reports and in putting their material in concrete and interesting form. Many congregations and other Jewish organizations have published pamphlets telling of the growth of the local Jewish community. In every congregation will be found older members who will be able to tell the pupils vivid and often forgotten facts of the early history of the Jews of that place.

Although costuming, as suggested, would make this number more attractive, it may be presented by pupils in their ordinary school clothes.

CHARACTERS:

JEWISH COMMUNITY OF.....

THE SEMAPHORE	ORPHAN CHILD
THE STRANGER	SOCIAL WORKER
THE STRANGER'S WIFE	NURSE
THE STRANGER'S SON	ORPHAN HOME
THE STRANGER'S DAUGHTER	TEACHER
THE STRANGER'S NEIGHBOR	RABBI

PUPIL OF.....RELIGIOUS SCHOOL

(JEWISH COMMUNITY *enters, a boy or girl wearing a large white sandwich board on which the name of the community is printed in large black letters. Stands in middle of the stage.*)

JEWISH COMMUNITY: I represent the Jewish Community of ..... I began when..... (*The history and growth of the local community is now told briefly.*)

(SEMAPHORE *enters, a boy or girl in long red robe with "Stop" in black letters on one sleeve and "Go" on the other.*

He stands in the middle of the stage beside JEWISH COMMUNITY. *Enter* STRANGER, *his* WIFE, SON [*half grown*], DAUGHTER [*younger child*]. *They stand beside* JEWISH COMMUNITY.)

DAUGHTER (*reading sign, letter by letter*): This must be ..... I wonder whether we will want to live here.

STRANGER: If we do, I must find work.

SEMAPHORE (*points Right toward* SOCIAL WORKER *who has just come upon stage*).

SOCIAL WORKER: I represent the ..... of ....., and I make you welcome. Tell me what you need and I will try to help you.

STRANGER: I need work.

SOCIAL WORKER: I will find you work.

SON: I want to go to night school.

SOCIAL WORKER: I will tell you where to attend classes.

WIFE: My husband is ashamed to tell you; but we lost everything we had in the town we come from, and we have no money for coal or food or clothing until he begins to earn again.

SOCIAL WORKER: You will be given help until you become self-supporting. It is the work of my society to help people just like you until they are able to help themselves. (*Gives report of local social agency.*)

(*Enter* NEIGHBOR *who joins group while* SOCIAL WORKER *retires to back of stage.*)

WIFE: Here is our old neighbor. She is more unfortunate than we are because her child is ill and her old mother is blind.

SEMAPHORE (*points to left toward uniformed* NURSE *who comes upon stage*).

NURSE (*advancing*): If your child is ill, we will give it the best of care; if your mother is blind we will send some one to read and talk to her and supply her with books for the blind that she may read for herself. (*Gives report of local work done by Jewish Community for the sick, blind, deaf, etc.*)

(*Enter* ORPHAN CHILD *while* NURSE *takes her place beside* SOCIAL WORKER.)

ORPHAN (*reading letters on sandwich board*): I have no parents. I wonder whether the town of ..... will take care of me.

SEMAPHORE (*points right to* ORPHAN HOME *who comes upon stage*).

ORPHAN HOME: The Jewish people have always tried to obey the commandment to be a "father to the fatherless." If you have no parents, the entire Jewish community will do their best to give you a family and a home. (*gives report of local work done for orphans*)

DAUGHTER (*as* ORPHAN HOME *joins others*): I used to go to a Jewish school. Isn't there one in .....?

SEMAPHORE (*points left to* TEACHER *who comes upon the stage*).

DAUGHTER (*running to* TEACHER): Will you let me come to your school?

TEACHER: Yes, indeed. We Jews always remember that we must teach our children the religion, history and language of their fathers. In ..... we have (*follows a report of the religious schools of the community*).

FATHER (*as* TEACHER *joins others*): I have always attended a synagogue. Will my children and I be welcome in a synagogue in this strange town?

SEMAPHORE (*points right to* RABBI *who comes upon stage*).

RABBI: I am the rabbi of ..... congregation and I bid you and your children welcome. For today as in all times the synagogue is the center of our Jewish life and the home of every faithful Jew. (*The report which follows may include, if desired, a brief history of the synagogue presenting this program.*)

JEWISH COMMUNITY (*as* RABBI *takes his place with others*): Strangers, you are indeed welcome. Become a part of our Jewish community and in your turn welcome and aid all those who enter our gates.

PUPIL (*coming up from audience and addressing* JEWISH COMMUNITY): Jewish Community of ....., I am a pupil of ..... Religious School. In the name of my fellow pupils I pledge our support to the Jewish Community of our city. As children we will do our best to share the work of our elders; when we are older we hope to take their place and make our city a gracious spot to live in, made beautiful by

"A noble life, a simple faith,
An open heart and hand."

(*Takes place beside* JEWISH COMMUNITY. *Other actors group about them; audience rises and all join in singing, "A Noble Life, a Simple Faith," Hymn No. 115.*)

THE END

PROGRAM VIII

PRAYER AND WORSHIP[1]

To Be Presented by Grade 7

1. Class Song, "O Lord, be Near Me"[2]
2. "The Prayers of Israel" by Elma Ehrlich Levinger
3. School Song, Hymn No. 2 "Let Us with a Gladsome Mind"

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[1]Because of the nature of this program, it is suggested that the usual Children's Service be omitted, the whole school taking part in the responses.

[2]This may also be sung as a solo; it will be found in the *Jewish Hymnal*, Gideon and Weinstein.

THE PRAYERS OF ISRAEL

(*Although this may be presented on a bare platform it is desirable that curtains be used. If a very simple program is desired, the "pictures" may be omitted. It would be better if the* WHOLE SCHOOL *could join in the responses, but they may be entrusted to a small group if desired.*)

SPEAKING CHARACTERS

SANDALPHON, the Angel of Prayer
JEWISH CHILD

CHARACTERS FOR THE PICTURES

RABBI AKIBA	THE WANDERER
TURNUS RUFUS	MAIMONIDES
ROMAN SOLDIERS	THE JEWISH WARRIOR
THE TRIUMPHANT MOURNER	CHORUS

(SANDALPHON, *a boy dressed in loose white draperies, with long flowing sleeves to represent wings, his head crowned with stars, and carrying garlands of purple and red flowers, comes slowly from between parted curtains. He is followed by* JEWISH CHILD. *They stand at either side of the parted curtains.*)

JEWISH CHILD (*directly to audience*): Henry Wadsworth Longfellow has described in these words, "Sandalphon, the Angel of Prayer."

"Have you read in the Talmud of old,
In the Legends the Rabbins have told,
Of the limitless realms of the air,
Have you read it,—the marvellous story
Of Sandalphon, the Angel of Glory,

Sandalphon, the Angel of Prayer?
(*with a gesture toward* SANDALPHON)

And he gathers the prayers as he stands,
And they change into flowers in his hands,
Into garlands of purple and red;
And beneath the great arch of the portal,
Through the streets of the City Immortal
Is wafted the fragrance they shed."

(*turns to* SANDALPHON): O Sandalphon, for centuries you have heard the prayers of Israel! Many of these are so old that we do not know when they were written; yet they are still as fresh and beautiful as the flowers in your hands, and all over the world Jewish children are taught to repeat the ancient prayers of Israel. But sometimes we recite these prayers without any thought of their meaning; sometimes we do not understand how they express the very soul of the Jewish people. Sandalphon, Angel of Prayer, make clear to us the meaning of the prayers of Israel.

SANDALPHON: Then come with me, Jewish Child, to the beginning of the story of Israel. In the days of the wandering in the wilderness, Moses our teacher called the people about him and declared to them the unity of Israel and of the God of Israel. To one united people he taught the worship not of the many gods of the Egyptians but of the one God of the whole earth. Moses cried out, "Hear, O Israel, the Lord Our God is One!" The Shema, as it was called from the first Hebrew word, became the watchword of all Israel. It is the first prayer taught to the Jewish child; it is the prayer repeated by the faithful Jew when his lips grow silent in death.

Through the life of the Jew, this daily prayer gives him strength to live nobly and to die unafraid. Thousands of Jewish martyrs have died for the glory of God and of Israel with the Shema upon their lips. Among the first and greatest of them was Rabbi Akiba. (*Pulls curtains from one side, the* JEWISH CHILD *from the other, revealing*

FIRST PICTURE

RABBI AKIBA DIES WHILE PROCLAIMING THE SHEMA

RABBI AKIBA, *an old man in a long white robe, his hands bound before him, stands in a circle of* ROMAN SOLDIERS, *dressed in short red robes, wearing helmets and carrying spears.* TURNUS RUFUS, *the Roman Governor, in purple tunic stands a little apart, facing* AKIBA.)

TURNUS RUFUS: We have tortured this Jewish rebel for hours. He has born his torments without a single outcry. Are you a sorcerer, Akiba? What witchcraft do you use that you can smile throughout your pain?

AKIBA (*at first ignoring him*): Hear, O Israel, the Lord our God, the Lord is One! (*turning to* TURNUS RUFUS): Roman, every day of my life have I recited the Shema with its commandment, 'And thou shalt love the Lord, thy God with all thy heart, and with all thy soul, and with all thy might.' I am no sorcerer. I use no witchcraft to lighten the pains you have put upon me. But I can endure all my tortures, when I remember that at last I am able not only to love God with all my heart and my soul and my might, but that I have been chosen even to die to proclaim His unity. (*lifting his face heavenward*): Hear, O Israel, the Lord our God, the Lord is One!

(*As the curtains are drawn together, a group of children in the audience, or the whole school, join in the response*): Sh'ma yisroel, adonoy elohenu, adonoy echod.

JEWISH CHILD: Tell me, what is the prayer we call the "Kaddish?"

SANDALPHON: Like most Jewish prayers it is in praise of God. It is recited at every service. Kaddish means "holy" as this prayer describes the holiness of God's Name and His Kingdom. It is recited by the mourner. It is not a prayer for the dead who are safe in God's keeping; but it honors the dead, for when a child rises to say the Kaddish for his parents, he shows that they have taught him to be a good Jew and honor God's Name. (SANDALPHON *and the* JEWISH CHILD *draw the curtains, showing*

SECOND PICTURE

THE TRIUMPHANT MOURNER

A figure dressed in loose grey garments, girdled with purple is shown, standing beside a low pedestal on which a lighted candle stands; in her hand she holds a palm leaf; her head is held proudly erect.)

THE TRIUMPHANT MOURNER: "Let us extol the Most High, and hallow His Name in this world which He hath called into being. . . . May His kingdom come in our day. . . . May He grant to Israel and to his righteous servants, to all whom He in His wisdom hath summoned to the higher life, the peace in store for those that fear Him . . . that in His keeping they . . . conquer death, and abide in Him forever. . . ." (*As the curtains are drawn together, a group of children in the audience, or the entire school repeat in unison*): "He establisheth peace

in His heavenly heights. He will give peace unto us and all mankind. Amen." (*Curtains are drawn closed.*)

JEWISH CHILD: And what is the meaning of the prayer called Shemone Esre?

SANDALPHON: Shemone Esre means the eighteen benedictions, as this prayer is divided into eighteen parts. It is also called the Amida (or standing) as it must be recited while standing. The rabbis thought this prayer so important, that they named it Tefilla, or real prayer. It is one of the oldest and most important of all Jewish prayers. It has been like a staff in the hand of the Wandering Jew on his long journey over the world; it is the prayer above all others in which the Jew not only praises God but asks His blessings, for himself and for all Israel. (SANDALPHON *and the* JEWISH CHILD *draw the curtains, showing*

THIRD PICTURE
THE WANDERER

A figure dressed in tattered brown robes with a talith over his head and shoulders stands behind a reading desk on which lies an open prayer book. A staff is propped against the reading desk.)

THE WANDERER: "Blessed art Thou, O Lord our God and God of our fathers, God of Abraham, God of Isaac, and God of Jacob, the great, mighty and revered God . . . who in love will bring a redeemer to their children's children. Who is like unto Thee among the mighty, O Lord, who is like Thee, glorious in holiness, extolled in praises, working wonders?" (*others sing in unison*): Mi chomocho.

THE WANDERER: "We will sanctify Thy Name in the world even as they sanctify it in the highest heavens and in the words of Thy prophet we say (*others sing in unison*): Kodosh, kodosh, kodosh.

THE WANDERER: "And let our eyes behold Thy return in mercy to Zion . . . and may it be good in Thy sight to bless Thy people Israel at all times and in every hour with Thy peace." (*Others sing "Amen" as curtains are drawn closed.*)

SANDALPHON: There are two hymns which form an important part of our Jewish services; both of them give us the creed of Israel and tell us what the Jewish people believe. "Yigdal" means God's greatness and is based on the Thirteen Articles of Faith prepared by the greatest of Jewish philosophers, Maimonides. (*They draw curtains to show*

FOURTH PICTURE
MAIMONIDES

MAIMONIDES *in long dark red robe and turban is shown seated behind a low table, a piece of parchment spread before him, a quill pen in his hand.*)

MAIMONIDES: "Magnified and praised be the living God. . . . He is One. He hath neither bodily form or substance. . . . He was before anything hath been created. . . . He bestoweth loving kindness upon a man according to his work." (*Children sing "Yigdal" as curtains are drawn.*)

SANDALPHON: You have just sung "Yigdal." Our second great hymn is "Adon Olam"; it means Lord of the

world, and tells also of the Jew's faith in the God of Israel and of God's care for His people.

JEWISH CHILD: I know an English translation of Adon Olam.[1] It ends like this:

Almighty, powerful and just!
Thou art my God, my Friend,
My rock, my refuge and my trust,
On Thee my hopes depend.

O! be my guardian whilst I sleep,
For thou didst lend me breath:
And when I wake, my spirit keep,
And save my soul in death.

(*Children in audience sing "Adon Olam."*)

SANDALPHON: Israel has a marching song, "En Kelohenu." Other soldiers promise to serve their earthly king; but Israel sings of his God whom he will serve alone. (*They draw back the curtains showing*

FIFTH PICTURE
JEWISH WARRIOR

A tall boy is dressed in the armor and blue tunic of the Maccabean Warrior. He carries a drawn sword and a shield on which appears the Mogen Dovid. Children sing "En Kelohenu" while the picture is shown and after the curtains are closed until the end.)

THE END

—ELMA EHRLICH LEVINGER

[1]Translated by D. N. Carvalho.

PROGRAM IX

JEWISH CURRENT EVENTS

To Be Presented by Grade 5

1. Current Events in American Jewry
2. Current Events in European Jewry
3. Current Events in Palestine
4. Tableaux, "Pilgrims to Palestine"
5. School Song, Hymn No. 140, "'Twas Like a Dream"[1]

[1]It would be appropriate to have this song begin while the last of the tableaux is being shown.

CURRENT EVENTS

These Current Events should be first given as part of the class work; revised if necessary; then repeated before the Assembly the following week. Do not have too many events presented; it is better to give one or two and build them up carefully, than to present a hasty review of half a dozen without comment. One pupil may present Current Events in American Jewry, one in European Jewry, etc.; or each event may be worked up and presented by a different pupil.

PILGRIMS TO PALESTINE[1]

A Travelogue in Pictures to Music and Poetry

CHARACTERS

Reader	Crusader
Festival Pilgrims	Joseph Caro
Mohammed	Moses Montefiore
Jehudah Halevi	Theodore Herzl
Nachmanides	Modern Pilgrims

Reader (*taking place near piano and reading from the scroll he carries*): Palestine has always been the Pilgrims Land. In the early days when our Temple stood, Pilgrims from all over Palestine made three yearly pilgrimages, at Sukkoth, at Pesach and at Shabuoth to Jerusalem. In their hands they carried fruits and grains and

[1]The idea of the moving procession of pilgrims may be secured by drawing curtains from both sides of the stage, allowing an opening of about six feet between; the same effect may be obtained with screens, or even high clothes racks draped with dark material; the characters enter from the right, pause during reading and walk off left.

flowers to place upon the altar, where they thanked God for His harvest.

(Music: *"The Pilgrim March" by Goldfaden.*[1]

Picture: *any number of* FESTIVAL PILGRIMS *dressed in flowing, bright-colored robes and carrying fruits and flowers.*)

READER (*when the stage is again empty*): But one day the Temple lay in ruins and the Jews were driven away, exiled from Palestine. Jerusalem was laid waste and no pilgrims came to her during the festival seasons. Then little by little, a few lonely Jews returned to their homeland which was always the Holy Land to them. But the Land of Israel became a Holy Land to another great religion. Mohammed journeyed there as a camel driver and when he later taught his new faith to his people, he told them to consider Jerusalem as one of the holy places of Mohammedanism.

(Music: *as before.*[1]

Picture: MOHAMMED, *as a young and sturdy boy, dressed in short, scant white garments and bright turban; a small goad in his hand.*)[2]

READER: For many years the followers of Mohammed ruled over Palestine; the few Jews who remained there were strangers in their own home. All over Europe the sons of Israel turned to Jerusalem as they prayed; they could not forget the land of their fathers. In Spain there lived a poet named Jehudah Halevi. Life in Spain was

[1]Found on page 95, *Introduction to Jewish Music*, Cohon.

[2]It is not necessary to try to "make-up" any of the historical characters; merely choose types and strive for accuracy in the costumes which may be copied from the *Jewish Encyclopedia* or a modern book on Palestine.

both pleasant and safe, but he so longed to see Jerusalem that he left home and family and made a pilgrimage to Palestine. After many hardships he reached the gates of Jerusalem where he is said to have repeated his own poem of love and longing for the Holy City.

"Happy is he that waiteth;—he shall go
To thee, and thine arising radiance see
When over him shall break thy morning glow;

And see rest for thy chosen; and sublime
Rejoicing find amid the joy of thee
Returned unto thine olden youthful time."

(Music: "*I Come, My Native Land*" *by Mozart.*[1]

Picture: JEHUDAH HALEVI *dressed in dark, travel-stained garments, and carrying a small harp, passes; he stands in the middle of the stage for a moment, his face up-lifted, his arms outstretched toward the city.*)

READER: There is a story that Jehudah Halevi never entered the gates of Jerusalem. As he stood there weeping and praying, an Arab horseman, who saw by his dress that he was not a Mohammedan, thought that he might be mocking the Holy City, and struck down the poet with his spear. So Jehudah Halevi, one of the bravest of all the Pilgrims to Palestine, died at the gates of Jerusalem. But a Jewish poet and scholar who came a little later from Spain had better fortune. Nachmanides was his name; he also made the long, hard journey to spend his last days in Palestine. When Nachmanides found Jerusalem in ruins he was very sad. It grieved him

[1]Hymn No. 21 in *Jewish Hymnal*, Gideon and Weinstein.

to see how the City of the Kings had been made desolate. He lived there for many years, the leader of a little group of Jewish scholars who wanted to spend their last days in Jerusalem. One of his finest poems was written for Yom Kippur and ends:

> O Thou, who makest guilt to disappear
> My help, my hope, my rock, I will not fear;
> Though Thou the body hold in dungeon drear,
> The soul has found the palace of the King.

(Music: *same as above.*

Picture: NACHMANIDES, *an old man in long white robe, leaning on a staff walks slowly across the stage.*)

READER: Not only Jews and Mohammedans but Christians have always regarded Jerusalem as the Holy City, and Palestine as the Holy Land. Christians from all over the world longed to visit its shrines. From England, from France and from Germany came many Pilgrims; they called themselves Crusaders and it was their dream to rescue Palestine from the Turks.

(Music: "*O Worship the King*" *by Haydn.*[1]

Picture: *Crusader in helmet and armor with large cross on his shield walks slowly and proudly across the stage.*)

READER: The Crusaders brought misery to both Mohammedan and Jew; in the end they were defeated and returned to their homes. Again the Mohammedans ruled over Jerusalem; again Jewish pilgrims dared to return to their city for study and prayer. A group of Jews,

[1]This is Hymn No. 16, *Union Hymnal.*

mystics, who tried to forget the world, gathered in Jerusalem with Joseph Caro as their leader and teacher.

(Music: "*I Come, My Native Land.*"

Picture: JOSEPH CARO, *in white robes covered with talith, hands folded on his breast, eyes on the ground, walks slowly across the stage.*)

READER: The Jews who came as pilgrims to Jerusalem were usually very poor; it was hard to earn a living there. But in modern times there came from England a good and pious Jew, Moses Montefiore. He was very rich and very generous. He visited Palestine seven times and every time he made a pilgrimage there he gave money to help the poor and the sick, and planted trees and shrubs in the long neglected land of his fathers.

(Music: *As above.*

Picture: MOSES MONTEFIORE, *a very old man, in traveling cape and skull cap, crosses the stage.*)

READER: Less than fifty years ago a Jewish writer living in Austria, Theodore Herzl, dreamed that some day not a few but many Jewish pilgrims would return to Palestine. Herzl was grieved when he thought of the many Jews who had no real home of their own in Asia and Europe. He wanted to make the Old-New Land of Palestine a home-land for the Jew. He visited the Sultan of Turkey and begged that the Jews who returned to Palestine should be well treated there. When he went on a pilgrimage to Palestine he planted a tree in what is now called the Herzl Grove; he hoped that some day many of the pilgrims who came to Palestine might remain there to plant other trees and plough the fields and build houses and schools for their children.

O little Land of Long Ago
  Beneath the smiling skies,
Where old men wept for Judah's woe,
  A fairer shrine shall rise:
Their sons shall build Jerusalem,
  In blood and sweat and pain:
Rejoice, rejoice, O little Land,
  For we come home again.

(Music: "*Hatikvah.*"[1]

Picture: HERZL, *in modern dress, with bare head walks slowly across the stage.*)

READER: Herzl's dream has come true. Every year hundreds and hundreds of Jewish pilgrims go to Palestine; some to revisit the land of their fathers and to return to their own homes; others to live once more on the soil of Israel.

"O let the song of gladness rise; let all the nations hear
The anthems of a mighty host of Zion drawing near,
Across the mountains, through the vales, and o'er the ocean's foam,
Behold the hosts of Israel are coming, coming home!"[2]

(Music: *as above.*

Picture: MODERN PILGRIMS, *as many as possible, of all ages and nations, many carrying hoes and rakes, several dressed as nurses, pass across the stage.*)

(*The tableaux may end here; or the characters may all return to stand in a group in the middle of the stage during the closing song by the school.*)

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[1]See arrangement by Gideon, *Jewish Hymnal*, Gideon and Weinstein.
[2]Carol Ryan.

PROGRAM X

THE FATHERS OF ISRAEL

To Be Presented by Grade 2

1. Class Song, "God Sends His Bright Spring Sun"[1]
2. Playlet, "The Boy Who Broke the Idols" by Elma Ehrlich Levinger,[2] or: "God Speaks to You" by Jessie E. Sampter
3. Dialogue, "The Girl Who Was Good to Strangers" by Elma Ehrlich Levinger,[2] or: "The Ladder of the Angels" by S. S. Grossman
4. School Song, No. 139, "Though Our Hearts Dwell Lovingly"

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[1]From *A Kindergarten Manual*, Eva Landman (Union Graded Series).

[2]If for any reason it is desirable to make this a very short program, the recitations may take the place of the playlet and dialogue; or a cycle of appropriate children's songs on biblical themes may be chosen from *Bible Story in Song*, Vol. I and II, music by Goldfarb, text by S. S. Grossman (Bloch).

CLASS ROOM DRAMATIZATIONS

The two little plays that follow may perhaps serve as models for other plays which even the youngest classes can construct with a little aid from their teachers. For example, the story of Rebekah at the Well. The teacher tells the story to the class, reviewing it through such leading questions as: "Why did Abraham send his servant to the strange land? How did the servant hope to find the right wife for Isaac? etc."

Then the teacher assigns parts. "Who will be the servant who goes to the strange country? Let him stand by the well. Let's play this chair is a well. What will the servant, Eliezer, say as he stands at the well?" (Sometimes it may be necessary for the teacher to prompt, but often at least one child will be found who already has an idea of Eliezer's prayer). "Some girls came to the well to fill their pitchers. Who will be the maidens? Now, Eliezer, what do you ask them? Maidens, what will you answer Eliezer? Now what do the maidens do? Yes, they go back home." (Again prompting may be necessary.) "Now we'll pick out a Rebekah to come to the well with her pitcher. What will you ask her, Eliezer? Rebekah, what will you answer him?

"Class, do you remember what Eliezer gave Rebekah? Yes, some lovely jewels. What did he tell her? (Tell her, Eliezer.) What did Rebekah answer?"

The children will not tire of this exercise, even if it is repeated several times, providing the characters are taken by different pupils each time. Then if it is desirable to use this particular play for the Assembly program, the teacher may take down the lines at their dictation, assigning the parts the next week. It may often be necessary to

"iron out" any crudities of diction; but this method of having the pupils dramatize their own stories is not only an excellent means of self-expression, but means that by the time the drama is "written" the parts are already learned by the majority of the class.

THE BOY WHO BROKE THE IDOLS

A Little Play About Abraham

CHARACTERS

ABRAHAM, a young boy
TERAH, his father
EMTELLIA, his mother
ANY NUMBER OF HOUSEHOLD IDOLS

(*The first three characters are dressed in simple tunics and turbans of bright-colored material. The Idols—and the more the better!—all wear tunics of brown or grey and must be instructed to sit as stiffly and quietly as possible on the low stools or boxes provided for that purpose. Some should be cross-legged, some standing, some in a crouching position. One Idol, placed in the center should be the biggest of them all. As the curtain rises,* ABRAHAM *enters with his mother.*)

ABRAHAM (*pointing to the Idols*): Mother, how can you ask me to believe that these ugly things made of stone and wood are really gods? I have seen my father and my brothers make them in our work-shop. I will not bow down to them. I will worship only the great God who made Heaven and Earth.

EMTELLIA: My son, you must obey your father. Some of your wicked words have already been told to him and

he is very angry. Hush, I see him coming now. You must be sure to obey him.

TERAH (*enters, carrying a large bowl of food*): My son, today I am going to honor you above all your brothers. You will be allowed to bring this daily offering of food to our household gods.

ABRAHAM: Father, I do not wish to serve these idols.

TERAH: I have already been told of your foolish words. If you are not careful, our household gods will punish you for your wickedness. (*to* EMTELLIA) Come, let us leave him to his pious task. (*They leave the stage;* ABRAHAM *stands looking at the bowl his father has left in his hands.*)

ABRAHAM: It seems a very silly thing to offer food to these gods of wood and stone. But my father is a wise man and has ordered me to bring them their dinner. I will find out for myself whether he is right. (*going to biggest idol*) You are the biggest and the strongest of all my father's household gods. So I will serve you first. Are you ready for your dinner? Why don't you answer me? Very well, if you are going to be impolite, I will not give you any. (*going to idol on his right*) I am ready to serve you. What will you give me for bringing you this nice, hot bowl of food? Won't you answer me? Maybe you are not hungry either. (*going to idol on his left*) I will let those foolish fellows go hungry for a day. See, you may have everything in the bowl if you will only nod your head to show that you are pleased with me. (*angrily*) You are just as wooden as the rest. (*setting bowl on ground*) Why should I waste my time talking to you? I will show my father how foolish it is to bow down to gods who are made of wood and stone. (*takes*

small hatchet from his girdle and strikes down every idol except the large one in middle; in his hand ABRAHAM *places the hatchet.* TERAH *runs in, frightened.*)

TERAH: I heard a great noise. (*seeing broken idols on ground*) What has happened? Oh—some one has broken all my beautiful gods; (*turning angrily to* ABRAHAM) Did you dare to break them?

ABRAHAM: Father, how can you believe that I would be brave enough to touch one of our strong household gods? Haven't you told me that they are all much stronger than the strongest man in the world? Let me tell you just what happened. As soon as you left me I placed this bowl of good food before (*pointing to large idol still standing*) our largest and oldest household god that he might have his dinner first. He began to eat, but that made the other gods so angry, because they were hungry, too, that they all began to cry out and abuse him. Then he snatched my hatchet from my belt and knocked all of them down, one after another.

TERAH: My son, do you expect me to believe such a silly tale? You know as well as I do that not one of our household gods has the power to move an arm or leg. How then could they cry out or quarrel or knock down each other?

ABRAHAM: O my father, do you confess at last that these poor things of wood and stone which you make in your workshop are really not strong gods? Then how can you ask me to bow down before a dumb thing that I can hack to pieces so easily with my hatchet? How can you forbid me to worship the one God who alone is more powerful than you and me?

TERAH: You are right, my son. You have taught me a lesson. From this day no one of my household shall ever bow down and worship any god but the strong God who rules over the whole earth.

CURTAIN

—ELMA EHRLICH LEVINGER

GOD SPEAKS TO YOU

As God to Abraham spoke,
He speaks to you;
He tells you now, to-day,
What thing to do;
He makes a covenant now
With every Jew.

What does the Lord require?
Your love and awe,
That with the deeds of life
You keep His law,
To be that promised seed
That Abraham saw.

Behold the great reward
The Lord will send,
If with the word of God
Your days you spend;
Forever, every day,
Is God your friend.

—JESSIE E. SAMPTER
(From *Around the Year in Rhymes*)

THE GIRL WHO WAS GOOD TO STRANGERS[1]

A Dialogue

CHARACTERS

ELIEZER, Abraham's servant
REBEKAH
OTHER MAIDENS (any number)

ELIEZER (*enters and stands looking curiously about him*): I have come to the end of my long, hot journey across the desert. My master, Abraham, sent me to this strange land to find a good wife for his only son, Isaac. I have brought her beautiful presents here in the bag at my girdle. (*showing pouch at girdle*) But how will I know when I have found a girl good enough to be the wife of my young master, Isaac? Perhaps, God will help me find her. (*raising arms in prayer*) O God of my master Abraham, send me good fortune this day. Behold, I stand by the well; and the women of the city come out to draw water. When the right maiden comes and I say to her, 'Let down your pitcher that I may drink' and she answers me, 'Drink, and I will give your camels to drink, also,' let that be for a sign that I am to ask her to follow me home as Isaac's bride.

SEVERAL MAIDENS (*entering and coming to the well*): Let us fill our pitchers and hurry home. It is so hot under the noonday sun.

[1]This may be done on a bare stage without curtains; of course, children would love to see the well (a barrel painted to represent uneven stones would do) into which Rebekah lowers her pitcher. When she speaks of the camels, which, unfortunately, must be left to the imagination, she points in the direction from which Eliezer has come.

ELIEZER (*coming to them*): Maidens, I have come a long way and I am thirsty.

FIRST MAIDEN (*filling her pitcher*): I am not here to draw water for travelers.

SECOND MAIDEN: Why don't you serve yourself?

THIRD MAIDEN (*filling her pitcher*): It is hard enough to fetch the water for my family every day without drawing it for strangers. (*They leave, laughing and talking;* REBEKAH, *carrying her pitcher on her head, enters slowly.*)

ELIEZER (*going to her*): Please let down your pitcher that I may drink, I have come a long way across the hot sands and I am thirsty.

REBEKAH (*quickly filling her pitcher and bringing it to him*): Drink, my lord. (*She turns, as soon as he has finished drinking; is about to go; looks off toward where he has left his camels.*) Your poor beasts are also thirsty after their long journey across the hot desert. I will draw for your camels also until they have all had enough to drink. (*She fills her pitcher again at the well.*)

ELIEZER (*with uplifted arms*): God of Abraham, Thou hast helped me in my search! (*to* REBEKAH *who is about to go toward the camels*) Wait, maiden, for I want to give you a little gift for your kindness to me. (*takes from bag at girdle, bracelets, earrings and a necklace*) These are all for you. (*puts them in her ears and around her arms and neck*)

REBEKAH: But, my lord, this gift is too much for a simple drink of water. You are too kind to me.

ELIEZER: These are not my gifts. They were sent to the maiden chosen as Isaac's bride. A girl who has such kindness in her heart for strangers, and even for the dumb beasts of the field, is surely fit to be a princess and the bride of my master's only son. Now lead me to your father that I may ask him for his permission to carry you back with me to be Isaac's wife.

REBEKAH: First, my lord, I wish to bring water to your thirsty camels. (*They go off together.*)

CURTAIN

—ELMA EHRLICH LEVINGER

THE LADDER OF THE ANGELS

When Jacob fled from Esau's wrath
  Rebecca told her best loved son
Towards Aramy to take his path;
  He walked until the set of sun.
When night time came and the bright moon beamed
  With a stony pillow 'neath his head,
O what a wonderful dream he dreamed
  A-sleeping there on the stony bed!

Up on the ladder the angels were climbing;
  The ladder was mighty, the ladder was high!
Down on the ladder the angels came marching;
  Down to the earth and up to the sky.

"I am the Lord, thy father's God,
  Behold forever I'm with thee:
Thy children many as the sod
  Under foot, some day shall be."

Thus God himself to Jacob spoke
  And wonderful the vision seemed,
And all night long until he woke
  This is the dream he dreamed:

Up on the ladder the angels were climbing;
  The ladder was mighty, the ladder was high;
Down on the ladder the angels were marching;
  Down to the earth and up to the sky.

—Samuel S. Grossman

PROGRAM XI

STORIES OF THE RABBIS OF ISRAEL

To Be Presented by Grade 3

1. Class Song, "Work with a Will" by C. C. Genung[1]
2. Essay, "Great Rabbis in Israel"
3. Dramatization, "The Poor Student" by Elma Ehrlich Levinger or, Dialogue: "The Heathen Who Stood on One Foot" by Elma Ehrlich Levinger or, Recitation, "Rabbi Simeon and the Jewels" by Louis I. Newman[2]
4. Closing Song, Hymn No. 9 "O Praise the Lord"

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[1]Found in *Jewish Hymnal*, Gideon and Weinstein.
[2]Found in *Anthology of Modern Jewish Poetry*, Raskin.

ESSAY

The essay, which has first been written as a class exercise, should give an idea of how the rabbis of Israel carried on the torch of learning, after the destruction of the Temple. If any stories are told, great care should be taken that the stories which are dramatized for the day's program should be only mentioned, not told in detail. If no essay has been prepared, the rabbi or one of the teachers, or even one of the advanced students, may give a short talk on the subject.

An excellent book to give the feeling of the schools in the days of the early rabbis is Jack Myers' *Story of the Jewish People*, but this must be read to third grade pupils. It is rich with many stories of the early rabbis. Another book, which may safely be given to older students, but must be simplified when retold to the lower grades, is A. S. Isaacs' *Stories from the Rabbis*. Two more elementary volumes which may be given to the third graders for supplementary reading in preparing these essays are the author's *Great Jews Since Bible Times* and Rabbi Max Weis's *Great Men in Israel.*

DRAMATIZATION

It is hoped that the following dramatizations will prove so suggestive that many classes under the guidance of their teachers will dramatize for themselves many of the rabbinical tales studied in class or read in the references given above. If even a short play seems too ambitious, several dialogues similar to, "The Heathen Who Stood on One Foot," may be given. Do not be afraid that such a simple number will not hold the children. Unpretentious

as it is, it will do much to visualize for the child the characters of the period.

THE POOR STUDENT

A Story of the Boy Hillel

The lecture room in an academy at Jerusalem

CHARACTERS

HILLEL, a student from Babylon
MASTER OF THE SCHOOL
CUSTODIAN OF THE SCHOOL
STUDENTS[1]

SCENE

(*The* CUSTODIAN *is arranging the benches, etc. As he goes to the door he encounters the boy* HILLEL, *poorly dressed and shivering from the cold.*)

CUSTODIAN (*harshly*): Why hast thou returned? Did I not bid thee yesterday never to enter the lecture rooms until thou couldst pay thy fee?

HILLEL (*respectfully*): Good master, the little money I have earned as a woodchopper is all spent. When the cold weather is past, and the ground is free from snow, I shall be able to earn more.

CUSTODIAN: Then return to the school. But until thou canst pay thy fee, begone!

HILLEL: But I have come all the way from Babylon that I might listen to the wisdom of the rabbis of Jerusalem.

[1]Any number.

CUSTODIAN (*laughing mockingly*): Say rather that thou dost come to this lecture room to warm thy lazy body by my comfortable fire! (*taking him by the shoulder*) If thou wouldst listen to our teachers sit without on the window-ledge. (*pushes him from the room*) Be off.

(*Left alone the custodian continues to prepare the room for the lecture. The* STUDENTS *come in, shaking the snow from their garments, laughing and talking.*)

FIRST STUDENT (*looking from window*): How fast the snow is falling. The storm is growing more severe every minute.

SECOND STUDENT: Who is that without the window?

THIRD STUDENT: I see no one.

SECOND STUDENT: I thought I saw the flutter of a dark garment.

FOURTH STUDENT: Be quiet, lads! The master is here.

(*The others rise and bow respectfully as the* MASTER *of the school enters. He signs to the* CUSTODIAN *to close the door. The* STUDENTS *seat themselves about him, ready for their lesson.*)

MASTER: Yesterday I told you to be prepared to discuss what is the greatest good God has bestowed upon men. No doubt, we will have many answers. What is thine?

THIRD STUDENT: There is nought better than a good name.

MASTER: What sayest thou?

FOURTH STUDENT: Riches, for in great wealth is there great power.

MASTER: And what thinkest thou?

(HILLEL, *who has been leaning against the window, staggers and falls against it.*)

SECOND STUDENT: Naught is better than wisdom, for wisdom earneth for a man a noble name, and is more precious to him than fine gold.

MASTER: Thou speakest truly; as Solomon saith: There is gold and a multitude of rubies; but the lips of knowledge are a precious jewel. Listen: I will read to you the praise of wisdom. (*Is about to read; then stops and looks about perplexed.*) It has grown very dark. Is it time to light the lamps?

CUSTODIAN: Perhaps the heavy snow blocks the window.

MASTER: Go and see (*turns back to his students and reads*): Wisdom is better than rubies and all things that may be desired are not to be compared to it—riches and honor are with me; yea durable riches and righteousness!

(*The* CUSTODIAN *enters carrying the half unconscious* HILLEL *in his arms.*)

STUDENTS (*rising*): What is the matter?

MASTER: What has happened?

CUSTODIAN (*placing* HILLEL *on bench while they crowd about him*): The boy is half frozen—I did wrong to drive him out. He had fallen against the window and was nearly buried beneath the snow.

HILLEL (*trying to rise*): Where am I?

MASTER: Why didst thou linger in the cold on this bitter day?

HILLEL: I was trying to listen to the lesson; I could not pay my fee.

CUSTODIAN: The blame is mine, O my master! I pray thee let this boy be enrolled as thy pupil and I will pay for his schooling.

MASTER: I shall be glad to place him among my students, for he who loves wisdom so dearly in his youth will surely become a great teacher in Israel.

CURTAIN

—ELMA EHRLICH LEVINGER

THE HEATHEN WHO STOOD ON ONE FOOT

CHARACTERS

HILLEL, SHAMMAI } the leading rabbis of Jerusalem
GAIUS, a young heathen
SEVERAL HEATHEN YOUTHS, his friends

(*No curtain is needed. At one end of the stage have a deep chair; at the other a similar chair with a low stool beside it.* SHAMMAI, *very stern, enters, leaning on a staff and carrying a scroll; he takes the first chair and begins to read;* HILLEL, *pleasant and kindly, also carrying a scroll, enters from the opposite side of the stage and sits down in the second chair and begins to study his scroll.* GAIUS, *dressed in gaudy, short robes, in contrast to the long, dark ones worn by the rabbis, enters with several boys similarly dressed. They stop in the center of the stage.*)

GAIUS: Listen, boys. Do you want to have some fun?

FRIENDS: Yes, we do.

GAIUS: See that old Jewish teacher yonder, nodding over his book.

FRIENDS: It's Shammai.

GAIUS: I'm going to have some fun with Shammai. Just stand here and listen. (*He prances over to* SHAMMAI *who looks him over sternly.*)

GAIUS: Good morning, rabbi.

SHAMMAI: Good morning.

GAIUS (*very solemnly*): I suppose you are wondering why a Roman should come to you. I have heard a great deal about the Jewish religion. If it is better than the Roman religion I am willing to become a Jew. Will you teach me?

SHAMMAI: If you are willing to study hard I will teach you all the Jewish Law.

GAIUS (*after turning aside to wink at his friends*): I promise you I will become a Jew if you tell me all the Jewish Law—in the time I am able to remain on one foot. (*balancing himself on one foot as his friends begin to laugh*) Hurry, rabbi, or I will fall (*hops about on one foot*).

SHAMMAI (*rising and threatening him with his staff*): I'll make you dance to another tune, you shameless heathen. (*calming down*) But I was foolish to answer a fool according to his folly. Only don't let me catch you on my doorstep again or I'll write the Jewish Law all over your back with my staff. Even Hillel would have no patience with you (*walks off stage angrily*).

FRIENDS (*running to Gaius*): Gaius, you certainly teased the cross old rabbi. It was great sport. But where are you going now?

GAIUS: There sits Hillel in front of his house. They say that nobody in Jerusalem is as patient as Hillel. But just watch and I'll get him angry too.

(FRIENDS *retire;* GAIUS *runs breathlessly to* HILLEL *and pulls at his robe.*)

GAIUS: O Rabbi Hillel, I am so glad to find you before your house.

HILLEL (*smiling*): Why were you so anxious to find me, my son?

GAIUS: I am a Roman, but lately I have been worried about my religion. I want to learn all about the Jewish religion. Perhaps that is the best religion in the world. I have just been to Shammai, but he will not teach me the Jewish Law.

HILLEL: That is strange. But perhaps I can help you. Sit down beside me. (GAIUS *obeys.*) What do you want to know about the Jewish Law, my son?

GAIUS: I want to know the whole Jewish Law. If you can teach me the whole Jewish Law during the time I am able to stand on one foot I promise you I will become a Jew.

(FRIENDS *show signs of amusement and nudge each other; but* HILLEL *does not seem disturbed.*)

HILLEL: You want me to teach you the whole Torah while you stand on one foot? (GAIUS *nods.*) Roman, stand on one foot. (GAIUS *looks surprised at his gentle*

tone, but obeys.) 'Do not unto your neighbor what is hateful unto yourself.' That is the whole Law; all the other rules are only commentary. (*laughing*) Now that I have told you the whole Torah you may get down on both feet again, my son. (FRIENDS *laugh and point jeeringly at* GAIUS.)

GAIUS: Do not laugh, my friends. If this is indeed the whole Jewish Law, I shall not have any trouble in becoming a Jew. I will try to remember not to do to others what I do not wish them to do to me. (*to* HILLEL) Hillel, I will become a Jew just as I have promised. But first teach me more about your Torah. It must be a beautiful book if its teachers are sometimes as good and gentle as you.

HILLEL: I will be glad to teach you, my son.

(HILLEL *and* GAIUS *go off in one direction*, HILLEL *showing* GAIUS *the scroll; the* FRIENDS *go off in the other.*)

THE END

—ELMA EHRLICH LEVINGER

PROGRAM XII

HEBREW EDUCATION

To Be Presented by Grade 9

1. Recitation, "The Hebrew Language" by Morris Joseph
2. Class Song, Hymn No. 109, "Blest Are They" or Seu Sheorim, Psalm 24, may be sung in Hebrew[1]
3. Debate: Resolved that "Every Jewish Child Should Study Hebrew"; or, Exercise: "A Class in Hebrew"
4. Essay: "Going to School in Palestine" or story, "At the Beginning of the World" by Shulamith Ish-Kishor
5. School Song, Hymn No. 245, "En Kelohenu"

[1]An easy musical rendering of this may be found in *Hebrew Hymnal*, Isaacs and Schechter or *Jewish Hymnal*, Gideon and Weinstein.

THE HEBREW LANGUAGE

"The Synagogue service is essentially the expression of the soul of collective Israel. In the Synagogue we meet as Jews, there in prayer, in aspiration, in confession of faith, to carry on the stream of spiritual effort which has flowed unbroken through the ages ever since Israel became conscious of himself. Therefore the prayers will not merely voice private needs and modern ideas, but will chiefly speak of Israel. And so they will largely be in Hebrew, Israel's historic language. You may get rid of Hebrew, but with it you will get rid of the Synagogue too, of the Synagogue as a living organism, as the well-spring of Jewish feeling and the inspiration of Jewish life. Nor is this all. The claim of Hebrew, though bound up with the interests of public worship, yet transcends them. It will meet you whenever you open your Jewish history, whenever you open your Bible. As long as we remain Jews and call the Bible our own, the Tongue in which it is written must be inestimably sacred to us."

—Morris Joseph

DEBATE

The debate may be the result of informal papers on the subject delivered in the class room. Four or six of the best speakers may be chosen to form a "team" which will then give the debate before the Assembly. If possible, dignify the occasion with judges selected from friends of the school. If time permits, an Open Forum may follow the debate during which the pupils from the older classes will be allowed to join the informal discussion.

It may be necessary, unless the debaters are of unusually high caliber, for the teacher to go over their material

with them in preparing for the debates. Material will be found in:

Changing Conceptions in Jewish Education, Book II, (page 142), by Emanuel Gamoran

Jewish Education in New York City, (pages 81, 133, 304, 347) by Alexander M. Dushkin

Theories of Americanization, (page 133) by Isaac B. Berkson

Valuable points pro and con will also be obtained by writing to the superintendents of the leading Jewish schools of the country, asking whether Hebrew is compulsory for their pupils and why.

A CLASS IN HEBREW

This exercise is possible only in schools where the students have made considerable progress in the study of Hebrew. It should be given first as a class room exercise which may also serve as a rehearsal. One of the pupils is chosen for teacher; a number of others act as students. The students seat themselves on the platform; the teacher enters and is greeted by "Shalom, Moreh." The students are then called on to tell a short Hebrew story, recite some Hebrew verses, etc. At the end they rise and sing a Hebrew song.

ESSAY

A few weeks before the program for the Assembly the students in this class may be assigned essays on the topic, "Going to School in Palestine." These essays may be in the form of letters from a Palestinean school boy to an old schoolmate in America.They should give as vivid a

picture as possible of elementary education in Palestine. Hannah Trager's *Festival Stories of Child Life* and *Pioneers in Palestine* (Dutton) are excellent for atmosphere. The best essay should be selected to read before the Assembly.

The suggested story, "At the Beginning of the World," a charming retelling of the legend of the Hebrew letters, may be used instead of the essay. It will be found in the collection of Jewish tales *The Heaven on the Sea* published by Bloch.

PROGRAM XIII

SOME JEWISH POETS

To Be Presented by Grade 8

1. Class Song, Hymn No. 82, "Healer of the Wounded Heart"[1]
2. Some Jewish Poets: Jehudah Halevi
   Solomon ibn Gabirol
   Susskind von Trimberg
   Heinrich Heine
   Emma Lazarus
   Israel Zangwill
   Chaim Nachman Bialik[2]
3. School Song, Hymn No. 49, "Remember Him the Only One"[3]

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[1]The chairman in announcing the hymn should tell the children that the author was a Jewish poet of Charleston, and, if time permits, something of her life.

[2]If there is time for another song, a selected group may prepare the beautiful "Nigun Bialik" found in *New Palestinean Folk Songs*, Binder.

[3]In closing the program, be sure to tell the children that the author of this hymn has just been introduced to them among the Jewish poets.

SOME JEWISH POETS

Other poets may be added to this list or substituted for those already given. Each selection should be prefaced by a short biography of the poet. Material may be found in the Jewish Encyclopedia. The stories of Penina Moise and Emma Lazarus will be found at length in *History of the Jews in the United States*, Lee J. Levinger. Additional material on Emma Lazarus may be found in the author's volume *In Many Lands*.

SINAI

When Thou didst descend upon Sinai's mountain,
  It trembled and shook 'neath Thy mighty hand,
And the rocks were moved by Thy power and splendour:
  How then can my spirit before Thee stand,
On the day when darkness o'erspread the heavens
  And the sun was hidden at Thy command?
The angels of God, for Thy great name's worship,
  Are ranged before Thee, a shining band,
And the children of men are awaiting ever
  Thy mercies unnumbered as grains of sand;
The Law they received from the mouth of Thy glory
  They learn and consider and understand.
O accept Thou their song and rejoice in their gladness
  Who proclaim Thy glory in every land.

—Jehudah Halevi
(Translated by Alice Lucas)

THE CRY OF ISRAEL

When all within is dark,
And former friends misprise;
From them I turn to Thee
And find Love in Thine eyes.

When all within is dark,
And I my soul despise,
From me I turn to Thee,
And find Love in Thine eyes.

When all Thy face is dark,
And Thy just angers rise;
From Thee I turn to Thee,
And find Love in Thine eyes.

—Solomon ibn Gabirol
(Translated from the Hebrew by I. A.)

WHY SHOULD I WANDER SADLY?

Why should I wander sadly,
My harp within my hand?
O'er mountain, hill, and valley?
What praise do I command?

Full well they know the singer
Belongs to race accursed;
Sweet Minne doth no longer
Reward me as at first.

Be silent, then, my lyre,
We sing 'fore lords in vain,
I'll leave the minstrels' choir,
And roam a Jew again.

My staff and hat I'll grasp, then,
And on my breast full low,
By Jewish custom olden
My grizzled beard shall grow.

My days I'll pass in quiet,—
Those left to me on earth—
Nor sing for those who not yet
Have learned a poet's worth.

—Susskind von Trimberg

PRINCESS SABBATH

In Arabia's book of fable
We behold enchanted princes
Who at times their form recover,
Fair as first they were created.

The uncouth and shaggy monster
Has again a king for father;
Pipes his amorous ditties sweetly
On the flute in jewelled raiment.

Of a prince by fate thus treated
Is my song. His name is Israel,
And a witch's spell has changed him
To the likeness of a dog.

But on every Friday evening,
On a sudden, in the twilight,
The enchantment weakens, ceases,
And the dog once more is human.

And his father's halls he enters
As a man, with man's emotions,
Head and heart alike uplifted,
Clad in pure and festal raiment.

. . . . . .

To himself he trills and murmurs,
Till at last his voice he raises;
Till he sings with joy resounding,
"Lecho dodi likrath kallah!"

The composer of this poem,
Of this pretty marriage song,
Is the famous minne singer,
Don Jehudah ben Halevy.

It was writ by him in honor
Of the wedding of Prince Israel
And the gentle Princess Sabbath,
Whom they call the silent princess.

. . . . . .

But the lovely day flits onward,
And with long, swift legs of shadow
Comes the evil hour of magic—
And the prince begins to sigh;

Then the princess hands her golden
Box of spikenard to her lover,
Who inhales it, fain to revel
Once again in pleasant odors.

And the princess tastes and offers
Next the cup of parting also—
And he drinks in haste, till only
Drops a few are in the goblet.

These he sprinkles on the table,
Then he takes a little wax-light,
And he dips it in the moisture
Till it crackles and is quenched.

—Heinrich Heine
(Translated from the German by Margaret Armour)

GIFTS[1]

"Oh, World-God, give me Wealth!" the Egyptian cried,
His prayer was granted. High as heaven, behold
Palace and Pyramid; the brimming tide
Of lavish Nile washed all his land with gold.
Armies of slaves toiled ant-wise at his feet;
World-circling traffic roared through mart and street;

[1]This recitation may be prefixed with the following: In *Gifts* by Emma Lazarus, the greatest of American Jewish poets tells us how each nation received a gift—the Egyptian, wealth; the Greek, beauty; the Roman, power. But the Hebrew received the gift of Truth for which he sacrificed all things. The other nations have passed away but the Hebrew remains, young and sturdy, through the power of the Lamp of Truth, which he still carries in his wanderings.

His priests were gods; his spice-balmed kings enshrined,
  Set death at naught in rock-ribbed charnels deep.
Seek Pharaoh's race to-day, and ye shall find
  Rust and the moth, silence and dusty sleep.

"Oh, World-God, give me Beauty!" cried the Greek.
  His prayer was granted. All the earth became
Plastic and vocal to his sense; each peak,
  Each grove, each stream, quick with Promethean flame,
Peopled the world with imaged grace and light.
The lyre was his, and his the breathing might
Of the immortal marble; his the play
  Of diamond-pointed thought and golden tongue.
Go seek the sunshine race, ye find to-day
  A broken column and a lute unstrung.

"Oh, World-God, give me Power!" the Roman cried.
  His prayer was granted. The vast world was chained
A captive to the chariot of his pride.
  The blood of myriad provinces was drained
To feed that fierce, insatiable red heart.
Invulnerably bulwarked every part
With serried legions and with close-meshed Code;
  Within, the burrowing worm had gnawed its home;
A roofless ruin stands where once abode
  Th' imperial race of everlasting Rome.

"Oh, Godhead, give me Truth!" the Hebrew cried.
  His prayer was granted. He became the slave
Of the Idea, a pilgrim far and wide,
  Cursed, hated, spurned, and scourged with none to save.
The Pharaohs knew him, and when Greece beheld,
His wisdom wore the hoary crown of Eld.

Beauty he hath forsworn and Wealth and Power.
Seek him today, and find in every land;
No fire consumes him, neither floods devour;
Immortal through the lamp within his hand.

—Emma Lazarus

THE NEW COLOSSUS[1]

Not like the brazen giant of Greek fame,
With conquering limbs astride from land to land:
Here at our sea-washed, sunset gates shall stand
A mighty woman with a torch whose flame
Is the imprisoned lightning, and her name
Mother of exiles. From the beacon-hand
Glows world-wide welcome; her mild eyes command
The air-bridged harbor that twin cities frame.

"Keep ancient lands your storied pomp!" cries she
With silent lips. "Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse from your teeming shore.
Send these, the homeless, tempest-tossed, to me:
I lift my lamp beside the golden door!"

—Emma Lazarus

[1]This recitation should be prefixed with the statement that Emma Lazarus, who worked among the Jewish immigrants, thought of the Statue of Liberty in New York harbor as the Mother who welcomes the unhappy refugees from Europe to their new home. The Colossus refers to the huge statue once standing in the harbor of Rhodes. These words are now inscribed upon a tablet at the base of the Statue of Liberty.

BEZALEL[1]

Bezalel, filled with wisdom to design
  Stones, precious wood, rich-embroidered fabrics, gold,
  Fed not the few with cunning manifold
Nor empty loveliness; his art divine
Set up a tabernacle as a sign
  Of oneness for a rabble many-souled,
  So that each span of desert should behold
A nomad people with a steadfast shrine.

But we, its sons, who wander in the dark,
  Footsore, far-scattered, growing less and less,
What whiteness glooms our brotherhood to mark,
  What promised land our journay's end to bless!
We are, unless we build some shrine or ark,
  A dying rabble in a wilderness.

—Israel Zangwill

ON THE THRESHOLD OF THE PROMISED LAND[2]

Moses dies and Joshua leads

Up, wanderers in the wild, and come away!
Long is the journey yet and long the fray.
  Enough of roving now in desert places—
  There lies a great, wide road before your faces.

---

[1]Bezalel was the first Jewish artist who designed the Tabernacle of the Israelites in the wilderness. Today the great art school at Jerusalem bears his name.

[2]Either this poem or the following, "To a Bird" may be used to represent Bialik's poetry. The above verses should prove more adapted to mature pupils.

But forty years of wandering have sped,
And yet we leave six hundred thousand dead.
Dishonored let them lie, across the pack
They bore from out of Egypt on their back.
Sweet be their dreams of garlic and of leek,
Of flesh-pots wide, of fatty steam and reek.
Around the last dead slave, maybe tonight,
The desert wind with desert beast shall fight,
And joyously tomorrow's dawning shine
Upon the firstlings of a mighty line.

And lest the sands with all their sleepers start,
Let each man's footfall sound but in his heart.
Let each man in his heart hear God's voice say:
"A new land's border shalt thou cross today!
No more the quails from heav'n, no more light bread—
The bread of toil, fruit of the hands, instead.
No more wild tents pitched under heaven's dome—
Another kind shall ye set up for home.

Beneath His sky, the winderness outside,
God has another world that reaches wide,
Beyond the howling desert with its sand,
There waits beneath His stars the Promised Land."

—Chaim Nachman Bialik
(Translated from the Hebrew by Helene Frank)

TO A BIRD

Bird on my window perching
Returned from the land of the sun,
Blessed be this thy coming,
For now is the winter done.

Sweet is the sound of thy singing,
For I, abandoned, in vain
Longed through the weary winter
To hear thee again. . . .

Greeting thou bringest from Zion,
From loved ones who wait for me there;
Ah, happy ones! Surely they know not
How heavy the burden I bear.

How fierce are my enemies round me,
Countless against me they rise,
For there in the land of their dwelling
Spring never dies.

Singing thou bringest me greeting
From the vale and the mountain head.
Has God now remembered Zion,
Or weeps she still o'er her dead?

In the gloom of the valley of Sharon
Is the myrrh still as rich as of yore?
Are the cedars awaking from slumber
In Lebanon, dreaming and hoar? . . .

Though time that ends all has not ended
The ancient tale of my wrong,
Yet blessed art thou in thy coming,
And happy shall be thy song.

—Chaim Nachman Bialik
(Translated from the Hebrew by Maurice Samuel)

PROGRAM XIV

CHAMISHAH ASAR[1]

To Be Presented by Grade 1

1. Story of the Holiday[1]
2. Song Dialog, "Palestine Spring Song" translated by Abraham Burstein or, "Song of the Halutzim" translated by Theodor H. Gaster
3. Playlet, "The Carob Tree" by Elma Ehrlich Levinger
4. Song Dialog, "Tree Song" by Elma Ehrlich Levinger or, Recitation, "The Palestinian Pioneers" by Jessie E. Sampter or, "New Year of the Trees" by Shulamith Ish-Kishor
5. School Song, Hymn No. 195, "A Message Sweet"[2]

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[1]In case any of the above program material is impracticable, there is no better way of celebrating this holiday than an exhibition of lantern slides, illustrating the new agricultural life in Palestine. If possible, have the pictures explained by some one who has recently visited the Land of Israel. And do not make it a mere geography lesson since the occasion is one of the most inspiring and living of any in the school calendar!

[2]If a Hebrew song is preferred, see the Chamishah Asar b'Shebat booklet issued by the Board of Jewish Education, Chicago.

SONG OF THE HALUTZIM[1]

We are tattered; we are torn,
And our boots are all outworn,
  But for *Yomtov* we will make a splendid show!
We will clothe us, O my brother,
With one patch upon another;
God be praised and Hallelujah,
  More than ever is enow.

Our hearts are all a-starving,
  And nigh to break in twain,
But the heart will make its music,
  And will carol through its pain!

We have hungered, oh so long,
And our thirst has been so strong,
  But for *Yomtov* we will take a little bite;
We will break a stale crust,
For so perforce we must;
God be praised and Hallelujah!
  In this sorry, sorry plight.

Our hearts are all a-starving,
  And nigh to break in twain,
But the heart will make its music,
  And will carol through its pain!

(Translated from the Hebrew by Theodor H. Gaster)

[1]This may be sung by one of the higher classes, or the Children's Choral Society, instead of a simpler song by the first grade. Both the Hebrew words and the music will be found in *New Palestine Folk Songs* gathered and arranged by A. W. Binder (Bloch). A less difficult song for the First Graders is "Trees of Home" by Ish-Kishor set to music by S. E. Goldfarb in his *Jewish Songster.*

STORY OF THE HOLIDAY

This should be given to an older pupil, or thoroughly discussed with the class, before giving him a very short, simple account of the holiday to memorize. Mention should be made of the comparatively early spring in Palestine, the lovely old Jewish custom of blessing the trees on their New Year, and our observance of the holiday here in America. There can be no better way of celebrating the Jewish Arbor Day, at least to the minds of the children themselves, than to illustrate the class room story by the distribution of Palestinean fruits to the pupils. If the children bring fruits and the feast can be shared by the whole school, so much the better!

PALESTINE SPRING SONG[1]

CHARACTERS

THE MASTER, an Old Man — FARMERS IN PALESTINE
AN OLD PILGRIM — PILGRIMS TO PALESTINE

I.

(*Boys and girls in everyday clothes, wearing wide straw hats, carrying hoes and spades, enter from Right. They pass to and fro, carrying out the pantomine of tree planting, as they sing the first stanza.*)

Through the wide and verdant meadows
Lads are bearing plough and hoe;
"Aleph-beth" the Master teaches,
While they saunter to and fro.

[1]The Hebrew version may be found in the Chamishah Asar b'Shebat booklet of the "Little Books of Jewish Songs" published by the Board of Jewish Education, Chicago.

CHORUS:

Tree, an "aleph"—tree, a "beth"—
And the "gimel" is a tree;
Trees the symbols writ on green,
Far as any eye can see!

2.

(*The* MASTER, *a kindly old man, enters from the Right. All stop working and listen as he sings the first four lines of the following stanza. All join him in chorus and repeat their pantomime of tree planting.*)

Here's the Torah, dearest children;
Learn its words and hold it dear;
Plant and sow, you merry striplings—
Look about you—Spring is here!

CHORUS

3.

(*The* MASTER *sings the first four lines of the following stanza, the workers again joining in the chorus with appropriate pantomime.*)

Study in the Book of Nature,
And in all that's written there;
In this land, who plants a sapling
Furls the flag his comrades bear.

CHORUS

4.

(*The* MASTER *sings the first two lines of the following stanza, the colonists respond, singing the third and fourth lines. All sing chorus and repeat pantomime.*)

Oh, the bleakness of the exile,
Where our lads have lost their worth:
Here we find the nation's healing,
We, who till our father's earth.

CHORUS

5.

(PILGRIMS *enter from Left carrying burdens and staffs. Those already on the stage greet them, taking away their bundles and staffs as they sing the first four lines. All repeat the chorus, after the pilgrims have been given spades and hoes that they may join in the pantomime.*)

To this mandate, ye returning
Sons of exile, e'er adhere:
Plant and sow the land about you;
For the sunlit Spring is here!

CHORUS

6.

(*The aged* PILGRIM *comes from among the new-comers and sings the first four lines, indicating by his gestures that he is blessing the land and its workers. All sing the chorus with the pantomime of tree planting.*)

This the land your sires made fruitful—
Flesh and blood and sweat of men:
In the Spring, when earth bears blossoms,
Our dead rod will flower then.

CHORUS

(*If desired, the children may perform a short drill, finally passing under an arch formed of spades and hoes, before marching from the stage.*)

(Translated from the Hebrew by ABRAHAM BURSTEIN)

THE CAROB TREE[1]

A Play for Chamishah Asar

CHARACTERS

Rabbi Simon	Joel, Simon's grandson
Rabbi Choni	Spirits of the Trees[2]

Scene I

(Simon, *an old man, enters carrying a spade. He meets* Choni, *who is also old and white-haired.*)

Simon: Peace be upon you, Rabbi Choni!

Choni: And upon you be peace. Where are you going?

Simon: I am going to plant a carob tree.

Choni: A carob tree? A carob tree bears no fruit for seventy years. You are an old man. You will never live to taste the fruit from your carob tree.

Simon: But I enjoy eating the fruit of the trees my grandfather planted. Perhaps some day my grandchildren will remember me when they taste of the fruit of the carob tree I plant today (*leaves the stage*).

Choni (*laughing*): He is very foolish to plant for others. Neither of us will ever taste the fruit of the carob tree

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[1]This may be dramatized as a class exercise; see the story of "The Boy Who Broke the Idols" (page 81).

[2]If desired these characters may be omitted and Choni can pass from the stage or the curtains be dropped between the scenes. Or the dance may be omitted and the Spirits form a wall about him after a few simple steps.

he plants today. (*sitting down*) I wonder why I am so sleepy when it is still early morning (*head nods and he falls asleep*).

(SPIRITS OF THE TREES *enter, dressed in green, with long, flowing sleeves like branches; garlands about their heads.*)

SPIRITS OF THE TREES: Rabbi Choni, you will sleep for seventy years. Our leaves will hide you. When you awake you will learn the meaning of the planting of the carob tree. (THE SPIRITS OF THE TREES *dance*[1] *about the sleeping man, forming at the end a wall about him.*)

SCENE II

(SPIRITS OF THE TREES *dance from the stage.* RABBI CHONI *rises, stretching his arms and rubbing his eyes.*)

CHONI: What a long time I have slept. It was morning when I lay down; now the sun is setting. And my clothes are in rags! And how long my beard has grown!

(JOEL *enters, carrying a basket of fruit from the carob tree.*)

JOEL: Peace be upon you, stranger.

CHONI: Peace be upon you. I am hungry. Will you give me a taste of the fruit you carry? I have not eaten all day and I am hungry.

JOEL (*passing him the basket*): Eat all you wish. I am very proud of the fruit from my grandfather's carob tree.

---

[1]Music of "Hak-ku-ki-yoh" (adapted by S. E. Goldfarb and found in his *Jewish Songster*, page 43).

CHONI (*after tasting the fruit*): Tell me your grandfather's name.

JOEL: He was Rabbi Simon, son of Joseph.

CHONI: He was my best friend. Take me to him.

JOEL: My grandfather has been dead for many, many years.

CHONI: Did he ever speak to you of his good friend, Rabbi Choni?

JOEL: I have heard my own father often speak of Rabbi Choni. He said that seventy years ago Rabbi Choni disappeared from earth and no man ever saw him again. Will you not take some more fruit from my grandfather's carob tree? It is the most beautiful tree in all the countryside and whenever we pass it, we praise his name. My grandfather has been dead all these years but we remember him when we taste the fruit from the tree he planted.

CHONI: You are right to bless the memory of the man who planted trees for others to enjoy. My dream of seventy years has taught me how selfish it is to live for oneself alone. I am glad I have been spared to see the carob tree bear fruit.

THE END

—ELMA EHRLICH LEVINGER

THE TREE SONG

(This little pantomime-song has been found very successful for Chamishah Asar programs. It should be given with all seriousness, even though the childish pretense of planting the tree will cause laughter from the audience.)

CHARACTERS

A Little Child	His Father
His Mother	His Rabbi (or Hebrew teacher)

(The Mother *sits on a low chair; the* Child *enters dragging a small bush behind him.)*

Child:

O mother, see the tree I found
When I went out to play;
I'll plant it here before our door,
And water it each day.

Mother *(joining in chorus):*

Yes, plant it here before our door,
And water it each day.

(The Child *fetches a flower pot and places the sapling in it; the* Father *enters and the* Child *runs to him and drags him toward the "tree.")*

---

[1]Music by Samuel S. Goldfarb, page 299, *Jewish Festivals in the Religious School*, published by Union of American Hebrew Congregations, Cincinnati.

CHILD:

O father, see my lovely tree!
I'll water it each day;
The birds will come to build their nests
And neath its boughs I'll play.
Chorus (MOTHER *and* FATHER *joining*):
The birds will come to build their nests
And neath its boughs you'll play.

(*The* RABBI, *or teacher, dressed as an old man leaning on a cane, enters and the* CHILD *runs eagerly to him.*)

CHILD:

O master, see my little tree;
I planted it today:
Perhaps 'twill be a mighty oak,
When I am old and gray.

Chorus (FATHER, MOTHER *and* RABBI):

Ha, ha—'twill be a mighty oak,
When you are old and gray.

RABBI (*placing hands above child's head to bless him*):

And when a man you grow to be,
Dear little friend of mine,
Perhaps you'll plant another tree
In sunny Palestine.

Chorus (FATHER, MOTHER *and* RABBI):

Perhaps you'll plant another tree
In sunny Palestine.

CHILD:

Yes, yes, I want to plant a tree
In far-off Palestine.

Chorus (FATHER, MOTHER *and* RABBI):

God grant you'll live to plant a tree
In far-off Palestine.

—ELMA EHRLICH LEVINGER

THE PALESTINIAN PIONEERS

(Suggested by a true story told by Boris Kazmann)

Volunteers were digging trenches,
Digging deep to plant and build,
Toiling in the sun-baked furrows
For the dream their people willed.

These were soldiers pioneering
With the plowshare not the sword,
Fighting for the right of nations
Promised by the nations' Lord.[1]

One there was that sank exhausted
Sunstruck in the parching rift.
For a moment work is halted;
Him his comrades gently lift.

Bear his body to the bushes,
Wet his brow where waters run,
Then return to digging trenches,
Digging, digging in the sun.

—JESSIE E. SAMPTER

[1]This stanza may be omitted for the sake of brevity.

THE NEW YEAR OF THE TREES

All the cool spring day I stayed
Playing in the forest glade;
Green buds glimmered, insects darted
Through the forest silent-hearted,
Till at evening, suddenly,
Came a change in flower and tree.
In a chorus all the flowers
Rang their bells in little showers!
Happy tinklings filled the air,
Buds upon the branches bare
Broke and opened into leaves,
And new roses sprang in sheaves.
In the starry-beaming skies
Brighter moonlight seemed to rise;
Great oaks seemed to stretch and breathe
In the darkness underneath,
And I heard the trumpet-breeze
Sound the New Year of the Trees!

—Shulamith Ish-Kishor
(From *The Heaven on the Sea*)

PROGRAM XV

LINCOLN'S BIRTHDAY[1]

To Be Presented by Grade 10

1. Class Song, Hymn, "God of All Nations"[2] by Levy
2. Essay: "Lincoln and the Jews" or "Jews Who Stood by Washington," or "Jewish Heroes in War and Peace"
3. Dramatization or Recitation[1]
4. Declamations: "What the Jew Owes America," "What America Owes the Jew"
5. School Song, Hymn No. 226, "My Country 'Tis of Thee"

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[1]The above program with slight changes can be presented on either Lincoln's or Washington's birthday, or Memorial Day. Few Religious Schools will care to observe the three patriotic holidays; nearly all of them will wish to celebrate one. A choice in essay topics or dramatization is given, depending upon which day is celebrated.

[2]This is Hymn No. 79 in *Jewish Hymnal*, Gideon and Weinstein.

ESSAYS

These essays will, of course, depend entirely upon the holiday celebrated. In some instances it may be found advisable to combine features relative to the lives and Jewish interests of the two presidents, Washington and Lincoln. Material along these lines will be found in the publications of the Jewish Historical Society, Simon Wolf's *The American Jew as Patriot, Soldier and Citizen* and *The History of the Jews in the United States* by Rabbi Lee J. Levinger. Washington's letter to the Jewish congregation at Newport, with special mention of the work of Lieutenant Colonel Isaac Franks and Haym Salomon could form the basis of the first paper. Mr. Wolf's account of Lincoln's pardon of the Jewish soldier could be the leading incident of the second essay. The Memorial Day Program should be absolutely free from any militaristic tendencies.

DRAMATIZATION

If a dramatization is desired, it should be the work of the class. Several stories from the author's volume *The New Land* (Bloch) have already been dramatized by the higher classes in various schools. "Down with King George," Young Isaac Franks; "The Last Service," Rabbi Seixas and "The Generous Giver," Haym Salomon will furnish plays for Washington's Birthday. "A Present for Mr. Lincoln" from the same collection could be prepared for a Lincoln celebration; if this is used, a play by the same name in the author's *Through the School Year* (Baker) should prove useful as a model. If recitations are desired instead of a short play, numerous ones may be found in the pamphlets issued by the Jewish Welfare

Board, 71 West 47th Street, New York, N. Y., for these three holidays. Or the children may be asked to repeat a recitation learned for the Public School celebration—provided the Sabbath School teacher has first heard it and believes it will fit into the Assembly program.

DECLAMATION

The declamation or oration is often an excellent means of self-expression for the high school student who shines in public speaking. Material for the suggested declamations may be found in the already mentioned reference books. Both *A Hebrew Anthology* by Kohut and *The Standard Book of Jewish Verse* by Friedlander contain tributes by modern writers to the Jew, which can be well utilized in this connection. Peter Wiernick's *History of the Jews in America* and George Cohen's *The Jews in the Making of America*, although not unimpeachable as historical reference works, are rich in apologetics. The tract, "The Jew in America" by Dr. David Philipson, which may be secured on request from the Union of American Hebrew Congregations, Cincinnati, should prove invaluable to young students writing or speaking upon the subject. It should not be necessary to caution the teacher that the declamations should not be read nor half-learned. In fact the speakers should be "coached" as conscientiously before their public appearance as though they were taking part in a dramatic performance.

PROGRAM XVI

THE STORY OF MOSES[1]

To Be Presented by Grade 4

1. Class Song, "Children of Israel, On!" by C. J. Teller[2]
2. Recitations, "A Lullaby in Egypt" by Elma Ehrlich Levinger, "The Mission of Moses" by Alice Lucas and "Moses in the Desert" by James Montgomery, or Tableaux, "Let My People Go!"
3. Dance, "Triumph by the Red Sea" or Recitation, "The Destruction of Pharaoh" by John Ruskin
4. Recitations, "When Moses Brought the Ten Commandments"
5. Dialog, "The Farewell of Moses"

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[1]The rabbi, or the teacher in charge of this program, should speak before the first number, saying that this class, which has studied the life of Moses, will present the following periods in his life career: the finding of Moses, his preparation, his triumph over Pharaoh, his death. As each division begins, it would make the program clearer to the minds of the younger children, if the same speaker announced each division specifically as it is presented, as indicated on the following page.

[2]From *The Jewish Songster*, edited by Goldfarb (Bloch). If desired, this song may be sung by the school, instead of the class, as the length of this program forbids the introduction of the usual closing song by the school.

RECITATIONS

Under "2" are grouped three recitations which describe "The Early Life and Call of Moses." It would be best to have these announced and named together after the three children who recite them are already on the platform, as such an arrangement not only saves time, but is less monotonous to the audience than calling up each reciter separately. In order to avoid confusion, each child should give the title of his recitation before reciting the poem.

PLAYLET OR TABLEAUX

If a very short playlet is desired, and the school is blest with a costume wardrobe, it will be no harder to give a short play than the three recitations indicated above. This may be a class room dramatization or a series of tableaux like "Let My People Go!"

A LULLABY IN EGYPT

(*This is the song the Hebrew mother sang in distant Egypt 'neath the morning star.*)

Hush, little baby, asleep on my arm,
Mother will shield you and keep you from harm,
Mother will linger and watch o'er your sleep—
Ah, but Nile waters are bitter and deep!

See the fair basket of willows I've made,
Sleep in it sweetly. Oh! be not afraid.
From Pharaoh's horsemen your mother will save—
Yet how can I leave you upon the strange wave?

Though the dark waters may carry you far,
God's love will shield you, wherever you are;
Dear little baby, you smile in your sleep—
Ah, but Nile waters are bitter and deep!

—Elma Ehrlich Levinger

THE MISSION OF MOSES

While Israel in Egypt toiled and wept
Moses afar the sheep of Jethro kept
Unconscious of the coming word of God,
Following his flocks, the desert path he trod,
And as he sought to gather them one day,
A half-grown lamb chanced from the fold to stray.
He called the wand'rer back, but all in vain
And far he followed it across the plain,
Until, at last, beside a streamlet's brink,
He saw the wearied creature stop to drink.
"Yea," Moses said, "In sooth I did not guess
'Twas thirst that made thee my command transgress.
Thou hast come far—perchance art wearied sore."
And homeward in his arms the lamb he bore.
Then spoke the Lord, "Since thus thy love provides
For these poor sheep that man to thee confides,
As thy soul liveth I will trust to thee
My flock—my people's shepherd thou shalt be."

—Alice Lucas

MOSES IN THE DESERT

Go where a foot hath never trod,
Through unfrequented forests flee;
The wilderness is full of God,
His presence dwells in every tree.

To Israel and to Egypt dead,
Moses the fugitive appears,
Unknown he lived, till o'er his head
Had fallen the snow of fourscore years.

But God the wandering prophet found,
In his appointed time and place;
The desert sand grew holy ground,
And Horeb's rock a throne of grace.

The lonely bush a tree became,
A tree of beauty and of light,
Involved with unconsuming flame
That made the moon around it night.

Then came the Eternal voice that spake
Salvation to the chosen seed,
Thence went the Almighty arm that brake
Proud Pharaoh's yoke, and Israel freed.

By Moses, old and slow of speech,
These mighty miracles were shown;
Jehovah's messenger! to teach
That power belongs to God alone.

—James Montgomery

TABLEAUX—"LET MY PEOPLE GO!"

(NOTE: *The* READER *stands to one side of the stage, announcing each tableau as it is shown. A spotlight may be thrown on the group posed on a darkened stage, or curtains may be drawn to reveal the picture.*)

TABLEAU I

THE CALL TO MOSES TO FREE HIS PEOPLE

READER: While Moses was a shepherd in the land of Midian, he saw a thorn bush which burst into flames, yet did not burn away. And Moses knew this was a holy place and bowed before the thorn bush. The Voice of God spoke from the thorn bush, and Moses heard the words he could never forget: "Go down into Egypt and stand before Pharaoh and bid him to let My people go." (PICTURE: MOSES *in a short white shepherd's robe, with a shepherd's staff lying on the ground beside him, is shown kneeling, head bent before the burning bush.*[1])

TABLEAU II

"LET MY PEOPLE GO!"

READER: Moses and Aaron appeared before Pharaoh and repeated the words of their God: "Let My People Go!" Although plague after plague fell upon Egypt, Pharaoh refused to allow the Hebrews to leave Egypt.

(PICTURE: PHARAOH *is shown seated upon his throne with several soothsayers and courtiers about him, dressed in rich robes. Before him stand* MOSES *and* AARON *in simple white*

[1]This may be shown by using an ordinary bush, propped up with small stones, in the middle of which is concealed a red electric light bulb.

garments. MOSES *is pointing to his wonder-working rod which lies upon the ground before the throne.*)

TABLEAU III

THE NIGHT OF FREEDOM

READER: After the death of all the first-born of Egypt, the hard heart of Pharaoh became afraid, and he bade Moses lead the Children of Israel out of Egypt. But before they sought their freedom in the desert, the long-enslaved Hebrews gathered about Moses to celebrate their first Passover feast.

(PICTURE: MOSES *and* AARON *are shown with a number of meanly clad Hebrews, standing about a long table, their staves in their hands, their bundles upon their backs.*)

DANCE

The Dance by the Red Sea could be performed by a group of children in flowing, bright-colored robes and carrying cymbals (pan covers disguised with gilt paper on the outside are excellent), or by a particularly gifted solo dancer. It is suggested that unless a very accomplished accompanist be secured, a violin record with a portable victrola be used; in this case Zimbalist's "Hebrew Dance" would be most appropriate. Or the dance may be adapted to "Nun Graboff," found in *New Palestinean Folk Songs* by Binder. A dance at this point would break the monotony of the program; and by its color and vividness impress this stage of Israel's history upon the children's mind far better than any recitation or song could do. However, if no good dancers are available, or if there is no one to train them, or no suitable place for them to perform, the following descriptive recitation may be substituted.

THE DESTRUCTION OF PHARAOH

Mourn, Mizraim, mourn! The weltering wave
Wails loudly o'er Egyptia's brave
  Where, lowly laid, they sleep;
The salt sea rusts the helmet's crest;
  Full far below the deep.
  The deep, the deep, the weary deep!
  Wail, wail, Egyptia! mourn and weep!
For many a mighty legion fell
Before the God of Israel.

Wake, Israel, wake the harp. The roar
Of ocean's wave on Mizraim's shore
  Rolls now o'er many a crest.
Where, now, the iron chariot's sweep?
Where Pharaoh's host? Beneath the deep
  His armies take their rest.
Shout, Israel! Let the joyful cry
Pour forth the notes of victory;
High let it swell across the sea,
For Jacob's weary tribes are free!

—John Ruskin

WHEN MOSES BROUGHT THE TEN COMMANDMENTS

Among the many legends clustering about the name of Moses, none are more beautiful than the stories relating to the Bringing of the Law. These may be found in an English version in Ginzberg's *Legends of the Jews* and

Fleg's *Life of Moses*. The following are suggested: "The Nations Refuse the Torah"; "The Quarrel of the Mountains"; "Moses and the Angels Contend for the Ten Commandments"; "The Children Receive the Law." The teacher should assist four children in preparing simple abstracts of these four stories, or the topics may be given out as a class exercise and the four best versions chosen for presentation at the Assembly. They should then be corrected and memorized, the four children mounting the platform together, and remaining there until the last one has finished.

In case it is not possible to prepare the above program, several children may recite the Ten Commandments in unison.

THE FAREWELL OF MOSES[1]

MOSES:

This the road I tread today
God has ordered, I obey.
Far from all I take my way.
O my people, be at peace.

THE PEOPLE:

Lo, the path that thou must tread,
Whither great and small are led,
Who is there that does not dread?
Thou, our shepherd, go in peace.

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[1]Although this would be more effective in costume, costuming is not absolutely necessary if the dialog is preceded by a word of explanation.

MOSES:

How art thou, my soul, cast down!
From my head is fall'n the crown,
Rent the rock of my renown.
O my people, be at peace.

THE PEOPLE:

'Midst God's angels thou shalt shine,
Grace and mercy shall be thine,
And eternal life divine.
Thou, our shepherd, go in peace!

(Translated from the Italian by Alice Lucas)

PROGRAM XVII

STORY OF ISAAC M. WISE[1]

To Be Presented by Grade 9

1. Class Song, Hymn No. 170, "Let There Be Light"[2]
2. Essay, "Life of Isaac M. Wise"
3. Roll Call, quotations from "The Life of Isaac M. Wise"
4. Essay, "My Visit to the Hebrew Union College"
5. Class Song, Hymn No. 169, "From Heaven's Heights"[2]

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[1]This program should be given as near the last Sabbath in March (birthday and Jahrzeit of Dr. Wise) as possible.

[2]The teacher in charge of the program, or the rabbi, should announce before each hymn that these songs are taken from the voluminous writings of Rabbi Wise.

MY VISIT TO THE HEBREW UNION COLLEGE[1]

This essay should be the work of a pupil who has been a visitor at the Hebrew Union College and should be written with an outline prepared by the teacher else it might become too pointless and wandering, after the manner of many descriptive essays. It should describe the buildings and the equipment, with special emphasis on the library, the new Bezalel collection, and what the young people may find most interesting, the gymnasium. If no pupil can be found who knows the college at first hand, this subject should be used as the basis of a short talk by some adult member of the teaching staff or the board who has visited the college, or by the rabbi himself.

LIFE OF ISAAC M. WISE[2]

These essays may be written as part of this class's study of Jews in American life. The best should be corrected under the teacher's direction and read, or if possible, recited at the Assembly. The essay should deal briefly with the subject's early life in Europe, his struggles in America, his writings and his contributions to American Jewry. Two excellent reference books are, *Isaac Mayer Wise, a Biography* by Max B. May (Putnam) and *Reminiscences by Isaac M. Wise*, edited by David Philipson (Leo Wise & Co.).

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[2]Any great American or European Seminary may be substituted if the program is not to be devoted to the work and life of Dr. Wise.

[1]For schools in congregations not belonging to the Union, a similar program might be prepared about one of the other great leaders in American Jewry, such as Solomon Schechter.

ROLL CALL

If the class is small enough the teacher may announce that she will call the class roll and each pupil will respond with a quotation from the works of Dr. Wise. With a large class, it will be best to appoint a Leader to make the announcement and call upon a few of the pupils who may respond from their seats in the auditorium.

Suitable quotations for this exercise may be found in either of the books mentioned above. For the sake of variety, use sometimes a pithy quotation, sometimes a characteristic anecdote. The following should prove suggestive:

"I can sacrifice anything except principle." (*Rem.*, page 25)

"He who is greatly praised and appreciated is also greatly misunderstood and condemned. Avoid the former in order to be spared the latter. He whose plans are readily praised and lauded by everyone stands but little above the average man." (*Rem.*, page 115)

"I do not wish to be rich nor honored nor recognized nor beloved. I will do my duty. I will remain true to my conviction." (*Life*, page 198)

"As citizens we must not be distinct from the rest; in religion only we are Jews, in all other respects we are American citizens." (*Life*, page 343)

"One evening (a friend) brought to my house a backwoodsman and his wife and introduced them as missionaries. The good man said that his real reason for his coming was to see me, because he had never seen a Jew. Upon meeting my wife the woman folded her hands and spoke a long prayer of thanksgiving for having lived to see a daughter of Israel." (*Rem.*, page 69)

"Friendship in my estimation is no watch which requires frequent winding. A man who I have once called my friend is my friend forever, my sentiments change not, even if I do not frequently express them."

"The public schools are institutions for the education of free, intelligent, and enlightened citizens. . . . The state has no religion. Having no religion it cannot impose any religious instruction on the citizen, adult or child. The Bible is a book of religion—all admit this. By what right is it imposed on the public schools?"

"Truth never hurts but teaches me."

"I came to America in order to live as a free man in accordance with my convictions."

"Whenever failure was my portion, whenever I was offended and made unhappy in life, I took refuge in my study in order to forget the world."

PROGRAM XVIII

THE KINGS OF ISRAEL

To Be Presented by Grade 5

1. Class Song, Hymn No. 69, "God Is My Strong Salvation"
2. Pageant, "From Saul to Solomon" by Elma Ehrlich Levinger,[1] or "The Precious Water" by Elma Ehrlich Levinger, or Original Playlet
3. Recitation: "A Story of David" by Elma Ehrlich Levinger, or "Song of Saul Before His Last Battle" by Lord Byron, or "King Solomon and the Ants" by John Greenleaf Whittier
4. School Song, Hymn No. 1, "Sweet Hymns and Songs"

[1]This may prove too difficult to prepare in the time assigned, or it may run too long if it is necessary to curtail the Assembly period. In this case, the short play based on a story of David may be used, or, which is highly desirable, an original playlet. With the shorter play, several recitations may be given. Should this rather ambitious pageant be given, it might be well to choose Closing Day or Parents-Teachers Day, as the performance would be most illustrative of the work studied by Class V during the school year.

THE KINGS OF ISRAEL

(A pageant based on the stories of the first three Kings of Israel)

Note: This may be given not only for an indoor Assembly program, but could also be given outdoors as part of a spring or summer celebration, since all the scenes take place in the open air. It will be more effective, in this case, if the words reach the audience, but this will not be necessary if the actors are trained to make their pantomime so vivid and suggestive that their gestures alone tell the story.

The costuming may be very simple, the colors should be bright. The few properties needed, such as a chair, water gourd, etc., may be carried upon the curtainless stage by one of the characters in costume and removed when no longer needed. The spirit of the music is suggested by the stage directions.

CHARACTERS

Saul, King of Israel	An Amalekite
Jonathan, his son	Watchman
David, a shepherd boy	Messengers
Solomon, son of David	Prologue

Women of Israel, Soldiers, Attendants[1]

Scene I

DAVID APPEARS BEFORE SAUL

(Saul *sits upon a low stool,* Jonathan *behind him, with warriors and counsellors grouped about him. A* Messenger

[1]Any number depending on size of stage and the number of pupils in class; in small schools several classes should combine.

runs in from "L" and in pantomime tells that a giant is challenging the army of Israel. Consternation among SAUL *and his warriors.* DAVID, *dressed as a shepherd, enters from "L".*)

DAVID (*kneeling before Saul*): Let no man's heart fail because of Goliath; David, thy servant, will go and fight with this Philistine.

SAUL: Thou art not able to go against this Philistine to fight with him: for thou art but a youth.

DAVID: The Lord will deliver me out of the hand of this Philistine.

(SAUL *offers* DAVID *his helmet and sword.*)

DAVID (*showing his sling and taking five stones from his shepherd's bag*): I will fight with these.

SAUL (*blessing* DAVID): Go, and the Lord will be with thee.

SCENE II

DAVID AND JONATHAN

(*A break in the action which may be indicated by martial music, or by the characters leaving the stage. The scene is the same as Scene I.* DAVID *enters from "L," triumphantly, and bows low before* SAUL. *Astonishment and joy among* SAUL'S *warriors.* JONATHAN, *who has been watching* DAVID *earnestly, steps forward and places his outer robe upon him giving him his sword and the chain from about his neck.*)

JONATHAN: O David, whatsoever thy soul desireth, I will do it for thee. (*They embrace.*) Behold, the Lord is between thee and me, forever.

Scene III

THE TRIUMPH OF DAVID

(*Same as Scene II. No break in the action.* Jewish Maidens *enter and dance before* David, *doing him homage and singing.*)

Women: Saul hath slain his thousands,
And David, his ten thousands.

(Saul *shows signs of anger and dismisses the* Women. David *and* Jonathan *leave last, their arms about each other.* Saul *sinks into his seat, staring gloomily before him.*)

Saul: They have ascribed unto David ten thousands, and to me they have ascribed but thousands: and what can he have more, but the kingdom?

Scene IV

SAUL'S HATRED FOR DAVID

(*Same as Scene III. Music to indicate lapse of time.* Servant *enters "R" and bows before* Saul. Saul *indicates that he desires a harp player.* Servant *exits "R", and returns, followed by* David *bearing the harp.* David *sits before* Saul *and plays upon his harp.* Saul *rises suddenly, and flings his spear at* David. David *flees from him.* Saul *sinks back into his chair lost in thought, then rises and leaves in anger.*)

Scene V

DAVID SPARES SAUL'S LIFE

(*If possible, the opening of a tent should be indicated and a lamp burning to show that it is night.* Saul *sleeps before his tent with his sword and water gourd at his side. Soldier on guard. Soldier shows signs of weariness, finally lies at* Saul's *feet and sleeps.* David *enters stealthily, followed by several*

of his men. They point to SAUL *indicating that* DAVID *should slay him. One of them draws his sword and bends over* SAUL, *but* DAVID *catches his hand.*)

DAVID: The Lord forbid that I should do this thing unto my lord, being the Lord's annointed, to put mine hand against him.

(DAVID *signs for his men to leave him, and taking* SAUL'S *water gourd and sword, departs. He is almost out of sight, when* SAUL *awakes, looks for his sword, and rises. He sees* DAVID *in the distance.*)

DAVID (*calling*): Behold, this day thine eyes have seen how the Lord hath delivered thee into mine hand. But I spared thee.

SAUL (*weeping*): Thou art more righteous than I: for thou hast rendered unto me good, whereas I have rendered unto thee, evil.

(DAVID *leaves the scene "L". SAUL remains standing, his head bowed, his attitude expressive of shame and grief. His attendant awakes and rises. The two leave the scene "R".*)

SCENE VI[1]

DAVID HEARS OF SAUL'S DEATH

(*Music to indicate elapse of time.* DAVID *enters, is shown seated before his tent, with several soldiers about him. Enter hastily from "R" the* AMALEKITE, *in tattered and dusty garments. He falls at* DAVID'S *feet.*)

DAVID: From whence cometh thou?

AMALEKITE: Out of the camp of Israel.

[1](This scene may be omitted, in case the pageant proves too long for an ordinary production.)

DAVID: How went the battle?

AMALEKITE: Many of our people are fallen and dead; and Saul and Jonathan, his son are dead also. (DAVID *bows his head weeping.*) Saul called unto me, and he said, "Slay me," and I slew him, because I was sure that he could not live after he was defeated. (*shows crown and bracelet*) And I took his crown and bracelet, and have brought them hither unto my lord.

DAVID (*rising and dashing the crown from his hand*): How darest thou slay the Lord's annointed? (*turning to his soldiers*) Slay this man for having slain Saul, although he was my enemy. (*Soldiers leave with* AMALEKITE "*R*". DAVID *picks up the crown, then lays it aside, draws the sword* JONATHAN *has given him, kisses it and weeps.*)

DAVID:

Thy glory, O Israel,
Is slain upon thy high places,
How are the mighty fallen!
How are the mighty fallen
In the midst of the Battle!

(*He bows his head weeping afresh and speaks through his tears.*)

I am distressed for thee, my brother Jonathan:
Very pleasant hast thou been unto me:
Thy love to me was wonderful,
Passing the love of women.

(*A long pause, during which* DAVID *regains his self-control, and speaks sorrowfully and firmly.*)

How are the mighty fallen!
And the weapons of war perished.

(*He picks up* SAUL's *crown and looks at it sorrowfully, as he leaves the stage "R".*)

If desired, the part of the Amalekite may be taken by an ordinary messenger, and David's denunciation of the Amalekite and his vengeance upon him be omitted. The "Lament" should be recited to slow music.

INTERLUDE

(*The time elapsing from the death of* SAUL *to the beginning of Scene VI should be indicated by music. One of the minor characters may take the part of* PROLOGUE *and say the following*):

PROLOGUE: And David became King over all Israel. And he extended the boundaries of Israel and became mighty in the land. But it came to pass that his son Absolom revolted against him, and waged war against David, and the people would not permit King David to go into battle, but he waited outside the gate for news of his son, for he had said to his men, "Let not any man touch my son, Absalom."

SCENE VII

ABSALOM'S REVOLT AGAINST HIS FATHER KING DAVID

(DAVID *in royal robes sits in centre of scene, waiting expectantly. Watchman stands at extreme "L" looking off scene.* MESSENGER *appears at "L".*)

WATCHMAN (*calling*): Tidings of the battle.

(FIRST MESSENGER *runs and kneels before* DAVID)

DAVID: News!

First Mess.: All is well with thy men.

David: Is it well with my son Absalom?

First Mess.: I saw a great tumult, but I know not what it was.

David: Turn aside and stand here. (First Messenger *retires.*)

Watchman (*calling*): News of the battle!
(*Enter* Second Messenger *who runs and kneels before* David.)

David: Is it well with my son Absalom?

Second Mess.: Today, my king hath conquered all his enemies.

David (*rising*): Is it well with the young man Absalom?

Second Mess. (*rising and speaking half afraid*): The enemies of the king be as that young man is. (Second Messenger *retires.* David *sounds for the* Messengers *to leave him. They depart "L".* Watchman *follows.* David *breaks into wild sobbing.*)

David (*stretching his arms toward "L"*): Oh, my son Absalom, my son, my son Absalom! Would God I had died for thee, Oh Absalom, my son, my son! (David *leaves the scene with his face hidden in his hands.*)

Interlude

(*Lapse of time expressed by solemn music. The speaker of the* Prologue *enters.*)

Prologue: And King David was old and strickened in years and he sware by the Lord: "Solomon, my son, shall reign after me and he shall sit upon my throne."

Scene VIII

DAVID'S CHARGE TO HIS SON SOLOMON

(David, *a very old man dressed in royal robes, enters "L". He sits brooding.* Solomon, *a young lad, enters "L"; kneels before him.*)

David (*blessing* Solomon)*:* I go the way of all the earth; be thou strong and show thyself a man. Keep the charge of the Lord, thy God, and walk in His ways.

(Solomon *rises.* David *rises and places his crown upon* Solomon's *head. He leans upon* Solomon's *shoulder, and the two leave the scene together "L".*)

THE PRECIOUS WATER

A story of David and his mighty men

CHARACTERS

David, son of Jesse of Bethlehem
Judah, his armor bearer
Abiezer, Joshua, Seth } his "mighty men"
David's Soldiers

Time: During the reign of Saul. Place: Near Bethlehem

(*It is midday.* David *enters with* Judah *at his side and followed by* Abiezer, Joshua *and* Seth, *as well as a number of other* Soldiers. *They seem exhausted from the heat; their garments are covered with dust as from a long march. At a signal from* David *they throw down their spears and lie upon the ground to rest.* Joshua *and* Seth

stand apart talking. ABIEZER *remains near* DAVID *whom* JUDAH *relieves of his heavy armor.*)

ABIEZER: Thou art hard spent, my master.

DAVID (*sinking wearily to the ground*): Nay, I will soon be rested. 'Twas only the heat of the noonday sun; and my armor was so heavy.

JUDAH: I would have gladly carried it for thee.

DAVID: Thou art a good lad. But I would not tax thee beyond thy strength.

ABIEZER: Here is my cloak; I pray thee spread it beneath thee.

DAVID: I am used to a hard couch. When I was a lad like Judah here, and watched my father's sheep on these very plains I often slept beneath the stars. (*sighing*) I little thought when I was a simple shepherd that I would one day be a fugitive seeking safety from the wrath of King Saul; or that the Philistines who have good cause to hate me would be encamped in my dear birthplace, Bethlehem.

JUDAH (*eagerly*): O master, why did we ever leave Bethlehem! Dost thou remember the joyous days of the sheep shearing?

DAVID (*falling into a thoughtful mood*): And the merry-making at the harvest?

JUDAH (*creeping closer to him*): 'Twas hot and weary toiling among the sheaves.

DAVID (*longingly*): Ah, but the cool shadows about the cistern at the city's gate! We would come there hot and

tired and the maidens of Bethlehem would give us to drink from their pitchers. I can taste that sweet water now—there is no water in the world like that drawn from the well at the gate of Bethlehem. (*He sits dreaming.*)

(ABIEZER *watches him thoughtfully.* JUDAH *unfastenes the flask from his girdle and shows it mournfully first to* ABIEZER, *then to* DAVID.)

JUDAH: Alas, I have no water left. This morning a few drops remained. Why didst thou not tell me that thou wast thirsty?

DAVID (*trying to speak lightly*): I was reared as a shepherd and not like a weak girl. Dost thou think a hardy soldier like me would suffer so easily? (*He handles the flask aimlessly.* ABIEZER *steals away and joins* JOSHUA *and* SETH.)

JOSHUA: We were just saying how spent and white David looks. He is tired from his march.

SETH: And perhaps sick for home.

ABIEZER: Yea, his heart longs for his old home which the Philistines have taken. He just said how much he longed for a drink from the waters of the well at the gate of Bethlehem.

SETH: We are all half dead from thirst.

JOSHUA: But David must not suffer. Even if we, his men, bear hardships, we must make his burdens as light as possible.

ABIEZER: Let us get him the water he craves.

SETH: Thou art mad! The Philistines hold the gate and we would be slain if we tried to approach the well.

JOSHUA (*considering*): Still if we took them by surprise we might not be slain. We are David's mightiest men and are strong warriors.

ABIEZER (*unsheathing his sword*): We will creep upon them unaware. We will fight our way to the well and then Seth and I will keep the Philistines at bay, while thou, Joshua, wilt draw the water. Wilt thou come with me, Seth? Wilt thou come, Joshua?

JOSHUA (*slowly*): It may mean death—and yet—our lord David must have his desire.

SETH: Shall it be said that David's mighty men shrink from danger? Let us go quickly that we may satisfy his need without delay. (*They hurry out. Some of the* SOLDIERS *stir restlessly.*)

FIRST SOLDIER: This scanty shade furnishes us little relief. I would I had drink.

SECOND SOLDIER: I shall perish unless I can cool my burning throat.

THIRD SOLDIER: Even a drop of cold water were something. (*They continue to grumble among themselves.*)

JUDAH (*to* DAVID *who is regarding the flask wistfully*): Master, it pains me to see thee suffer.

DAVID: Nay, lad, it is nothing.

JUDAH: Thou canst not deceive the eyes of thy servant. Thy men are murmuring for water and thou art not stronger than they.

DAVID (*trying to smile*): The eyes of my servant are keen. Yea, I am sore athirst, but I dare not complain, even to good Abiezer. If I show weakness how can I expect my men to be strong? Would that thy flask were full that I might give them to drink—yet it would scarce suffice to satisfy the needs of two or three men and the others would still suffer. (*He breaks down and bows his head, weeping.*) God of battles, give ear unto Thy weary children. Put new courage into my faltering men and make them strong! And give courage unto me that I may prove worthy and not put them to shame.

(*Enter hastily* ABIEZER, JOSHUA *and* SETH, *their garments torn, wounded and almost exhausted.* ABIEZER *and* SETH *carry their swords,* JOSHUA *bears a small jar of water.* DAVID, JUDAH *and the* SOLDIERS *start up in amazement.*)

SECOND SOLDIER: See—they are wounded!

THIRD SOLDIER (*catching* ABIEZER'S *arm and supporting him*): He is near death.

ABIEZER (*faintly*): Nay, my wounds are slight—and we have brought thee thy desire. Joshua, give our lord the water we drew from the well at the gate of Bethlehem.

JOSHUA (*giving* DAVID *the jar*): Drink, lord, and be refreshed.

(DAVID *takes the water. There is a long silence. He looks longingly at the jar, then turns to his suffering soldiers. His eyes rest on his three mighty men, broken and weary. He speaks with difficulty.*)

DAVID: And ye did this thing for me? Am I so worthy in your eyes that ye risk life itself to grant me my desires?

Lo, my men suffer, and can I drink while their parched lips are left unsatisfied? Ye are wounded—ye gave your precious blood for this water. God forbid that it pass my lips for should I drink it, I should be drinking of the blood ye shed for love of me. Do not think your master ungrateful if I taste it not. For this water has become a holy thing—too holy for me to taste! Be it far from me, O Lord, that I should do this—let it be as a sacrifice to Thee. (*He pours the water on the ground.*)

ABIEZER (*protesting*): My lord—my lord—why didst thou not drink?—thy need was great.

DAVID (*in the voice of a strong man*): My need is satisfied and I know the Lord is with me.

CURTAIN

PLAYS BY PUPILS

As has already been indicated even the younger pupils may be taught to work out their dramatizations of the material studied in class. Such work is as a rule fine in the fifth and sixth grades, especially when such rich material as the stories of the kings and the early prophets are studied. The following scene, written by one of the author's sixth grade pupils, is suggestive.

SAMUEL

ACT I

CHARACTERS

HANNAH · ELI · SAMUEL

ELI: I feel I am growing too old and I shall soon die.

I do not know who will follow in my footsteps. My sons are not pure enough.

(*Enter* HANNAH)

HANNAH: I come at this same time every year. Here is my yearly sacrifice.

ELI: What wilt thou bring as a sacrifice at a twelve-month hence?

HANNAH: If I should be blessed with a child I shall bring him to succeed you.

ELI: That ends my sorrow because I know I shall be relieved.

ACT II

CHARACTERS

ELI *and* SAMUEL

VOICE: Samuel.

SAMUEL: Eli, I hear a voice calling me.

ELI: Go to sleep, Samuel, it is only a dream.

VOICE: Samuel.

SAMUEL: I hear the voice again.

ELI: Answer; maybe it is God.

SAMUEL: Who calleth me?

GOD: It is I, Samuel. Thou art to be a good man. Thou art to help Eli.

SAMUEL: God hath spoken to me.

Act III

CHARACTERS

SAMUEL and SAUL

SAMUEL: I feel that death is growing near. The people of Israel are no more satisfied with me, but want a king like the rest of the people around. I shall now go and get a king.

SAUL: Dost thou wish to speak with me?

SAMUEL: Yes. Thou art to be Israel's king as the people all wish you to be. I must go now as I shall soon die.

—WALTER BROWN
Isaiah Sabbath School, Chicago, Ill.

A STORY OF DAVID

King David stood among his warrior band;
He was athirst; no water was at hand;
He thought of Bethlehem, his birthplace dear,
And one deep well of water cold and clear.
Then David: "Would that these parched lips might taste
A cup from Bethlehem's cisterns!"

In dumb haste,
Three sturdy warriors, men of mighty fame,
Broke through the Philistine ranks; they breathless came
Back with the water; gave it to their lord,
Who gravely took the vessel; said no word,
But poured it on the ground.

At length spoke he,
"O brother warriors, thus you worship me?
You might have died to grant my whim today;
This precious water I must fling away:
Our God forbid that it be said your king
Would drink of that you risked your lives to bring!"

—Elma Ehrlich Levinger

SONG OF SAUL BEFORE HIS LAST BATTLE

Warriors and chiefs! should the shaft or the sword
Pierce me in leading the host of the Lord,
Heed not the corse, though a king's in your path;
Bury your steel in the bosoms of Gath.

Thou who art bearing my buckler and bow,
Should the soldiers of Saul look away from the foe,
Stretch me that moment in blood at thy feet!
Mine be the doom which they dared not to meet.

Farewell to others, but never we part,
Heir to my royalty, son of my heart!
Bright is the diadem, boundless the sway,
Or kingly the death, which awaits us today.

—Lord Byron

KING SOLOMON AND THE ANTS

Out from Jerusalem
  The king rode with his great
  War chiefs and lords of state,
And Sheba's queen with them;

Proud in the Syrian sun,
  In gold and purple sheen,
  The dusky Ethiop queen
Smiled on King Solomon.

Wisest of men, he knew
  The language of all
  The greatest great or small
That trod the earth or flew.

Across an ant-hill led
  The king's path, and he heard
  Its small folk, and their word
He thus interpreted:

"Here comes the king men greet
  As wise and good and just,
  To crush us in the dust
Under his heedless feet."

The great king bowed his head,
  And saw the wide surprise
  Of the Queen of Sheba's eyes
As he told her what they said.

"O King!" she whispered sweet,
"Too happy fate have they
Who perish in the way
Beneath thy gracious feet!

"Thou of the God-lent crown,
Shall these vile creatures dare
Murmur against thee where
The knees of kings kneel down?"

"Nay," Solomon replied,
"The wise and strong should seek
The welfare of the weak,"
And turned his horse aside.

His train with quick alarm,
Curved with their leader round
The ant-hill's peopled mound,
And left it free from harm.

The jewelled head bent low;
"O King!" she said, "henceforth
The secret of thy worth
And wisdom well I know.

"Happy must be the State
Whose ruler heedeth more
The murmurs of the poor
Than flatteries of the great."

—John Greenleaf Whittier

PROGRAM XIX

LAG B'OMER[1]

To Be Presented by Grade 7

1. Class Song,[2] "Today's Lag b'Omer" by A. Z. Idelsohn
   or, "Lag b'Omer" by Medini
2. Essay, "Lag b'Omer"
3. Playlet, "The Golden Ring" by Elma Ehrlich Levinger
   or "Israel's Arrows" by Elma Ehrlich Levinger or
   "For Love of Torah" by Jessie E. Sampter
4. Lag b'Omer Story
5. School Song, Hymn No. 133 "Ten Thousand Martyrs"

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[1]Although it may not be necessary to repeat the observance of this festival every year, it should be celebrated, no matter how simply, at least every third year, especially in such years when there is no formal program for Pesach.

[2]These songs may be given by a small selected group instead of the whole class, or even as a solo by a member of the class; they will both be found in the booklet, *Sunday School Songster* compiled by Harry Coopersmith.

ESSAY

For pupils of the Seventh Grade the preparation of the essay should be a simple matter. References may be given to: Graetz II, 342; Myer's *Story of the Jewish People*, 171; *Jewish Encyclopedia*. Fictionized versions will be found in the author's *Jewish Holyday Stories*, "The Bow That Would Not Bend," *In Many Lands*, "The Dove and the Eagle," *Tales Old and New*, "The Joy of Weeping" and A. S. Isaacs' *Stories from the Rabbis* already referred to. Two phases should be stressed: the agricultural side, entailing the counting of the omer; the historical, with references to the struggle against Rome under Akiba and Bar Kochba, and the miraculous staying of the plague among Rabbi Akiba's pupils, which caused the festival to be named the Scholars' Holiday.

There should also be special mention made of the celebration of this holiday in the European Chedarim; in this connection the translated version of Sholem Aleichem's *Jewish Children* will prove most helpful.

THE GOLDEN RING

A play about Rabbi Akiba
for Lag b'Omer

CHARACTERS[1]

RABBI AKIBA, a famous scholar
RACHEL, his wife
MARAH, DEBORAH } her neighbors
REUBEN, one of AKIBA'S pupils
A VERY OLD MAN
TOWNSPEOPLE AND FOLLOWERS OF AKIBA[2]

(*At the right of the stage, the village well may be indicated. At the left, the door of the house where* RACHEL *lives; this can be shown by several screens or even a curtain.* RACHEL *sits by the doorway, dressed in ragged clothes; she holds an empty basket in her lap.*)

RACHEL: I can put off the evil day no longer. I have tried my best to support myself by spinning ever since my husband Akiba left me to study in the Academies and become a great scholar in Israel. But that was so long ago! And I am now so poor that I must either beg my bread or sell the golden ring he gave to me when he won me for his bride. (*She takes off her one ring and looks at it sadly.*) He was only a poor shepherd in those days and I was the daughter of a rich landowner; he was so proud to give me my ring. It had been his mother's and was his only treasure. And I have never parted with

[1]All the characters may be taken by girls.
[2]Any number.

it, even in the days when I suffered from hunger. (*She rises heavily*) He would not want me to sell it. So I will go hungry until tomorrow; perhaps some merchant will buy my weaving and I shall have bread again. (*As she is about to enter the house,* MARAH *and* DEBORAH *pass her on their way to the well;* MARAH *sets down her pitcher and greets* RACHEL *mockingly.*)

MARAH: Has Akiba not yet returned?

RACHEL (*quietly*): He may return tomorrow.

DEBORAH (*laughingly*): It has been 'tomorrow' for many a long year. (*They pass on laughing and talking and join several other women who have come to the gate.*)

RACHEL (*sighing*): They mock me for a deserted wife. Yet while I wear his ring, I feel that he must come back to me.

(*She enters the house. A moment later, an* OLD, OLD MAN, *dressed in rags and leaning upon a staff enters and knocks upon the door.* RACHEL *opens it.*)

OLD MAN: I am very hungry and have made a long journey. Will you not give me water to drink and bread to eat?

RACHEL: Alas, stranger, I have not a morsel of food in the house.

OLD MAN: Do not send me further; my old feet will not carry me another step. (*He staggers into the house.*) Give me only a bit of bread that I may not die of hunger.

RACHEL (*from the house*): Here is water, stranger. And rest awhile upon my couch while I go to get you food. (*She leaves the house, her basket on her arm, her face*

doubtful.) What can I do? If I ask bread for the poor old man, the townspeople will know that my house is empty, and how can I face the jeers of Marah and Deborah? No, I cannot beg, even to feed the starving stranger. Yet I dare not send him away unsatisfied. Once Akiba gave even the straw from his bed to a passing beggar on a freezing night. And now I cannot put my husband to shame by turning the hungry from his door. (*She looks down at her ring.*) I would not sell this to satisfy my own hunger, but Akiba would praise rather than blame me if I used it to comfort the forsaken and the distressed. I will take it to Simeon the goldsmith and I will buy bread with the money he gives me for my betrothal ring. (*She crosses toward the gate about which a great number of the townspeople have now gathered.*)

RACHEL (*to* MARAH)*:* Why have so many gathered at the gate? Is it to meet a great merchant or a prince who has come this way?

MARAH: I heard Joseph say that the scholars have all gathered to do honor to a famous sage who comes today with his disciples about him.

RACHEL (*eagerly*)*:* His name—?

DEBORAH: Do you think that your Akiba will ever come back a great scholar? It would be well for you if he returned today, the humblest pupil in the master's following.

RACHEL: His name—? (*Her voice is drowned by the shouting of the people.*)

THOSE IN THE CROWD: It is the great scholar—And so many disciples—He honors our town by his presence—The first sage in Israel—

A Voice beyond the Crowd: I thank you for your welcome.

Rachel: It is Akiba. (*She forces her way through the crowd which parts on either side, disclosing* Akiba *and his pupils.*) Akiba! (*embracing him*) I knew you would return to me!

Reuben (*pushing her aside*): Who is this mad woman? Leave the rabbi in peace!

Akiba (*drawing her to him*): Her place is here! Friends, all that I am I owe to this dear wife whose faith in me never wavered, who bore poverty and loneliness through the long years that I might come back to her as you see me today. Later I will speak with you who have come to do me honor; now I would be alone with her. (*The crowd draws back murmuring among themselves and they pass together toward* Rachel's *hut.*)

Rachel (*through her tears*): See, I have kept your ring all these years for I knew you would return to me at last! (*Starting forward*) But I have forgotten the poor old stranger!

Akiba (*looking over her shoulder through the open door*): I see no one! What stranger?

Rachel (*bewildered*): An old man I left just now that I might buy him bread. (*She enters the hut and returns, a wreath of myrtle in her hands.*) I found this upon the bed, but he was gone. Could he have been sent to test me in my despair?

Akiba (*taking wreath*): It is a myrtle wreath such as brides wear upon their wedding day! (*He puts it upon*

her head.) Rachel I will never leave you again. (*They enter the hut together.*)

CURTAIN

OTHER PLAYS

"Israel's Arrows," a Nationalistic phantasy, may be purchased from Bloch in pamphlet form for fifteen cents.

"For Love of Torah," a dialog for two boys, may be purchased from Young Judea for ten cents. It may also be found in the author's *Jewish Festivals in the Religious School*, page 242.

LAG B'OMER STORY

If possible, have the children write their own Lag b'Omer story. Choose the best one (or two, if they are short enough) for retelling at the Assembly period. It may be necessary to suggest several definite subjects such as, "An adventure in the life of Akiba the Shepherd," "An imaginary incident in Bar Kochba's Last Battle," "How a Jewish school boy lost and found his bow and arrow on Lag b'Omer."

If it is not possible to have an original story, any of the following stories may be retold. But the several times repeated caution holds good even with these advanced pupils—the teacher must assist them with cutting the material to proper length and listen to at least one rehearsal before the speaker appears on the platform.

Lag b'Omer stories for retelling:

"The Spoiled Holiday" by Jehudah Steinberg in *Breakfast of the Birds* (Jewish Publication Society)

"Lag b'Omer" by Hannah Trager in *Festival Stories of Child Life in Palestine* (Dutton)

"Roamers in the Night" by Rufus Learsi in *Kasriel the Watchman* (Jewish Publication Society)

"The Bow That Would Not Bend" by Elma Ehrlich Levinger in *Jewish Holyday Stories* (Bloch)

"The Dove and the Eagle" by Elma Ehrlich Levinger in *In Many Lands* (Bloch)

"The Joy of Weeping" by Elma Ehrlich Levinger in *Tales Old and New* (Bloch)

"The Golden Ring" by Elma Ehrlich Levinger in *Playmates in Egypt* (Jewish Publication Society)

PROGRAM XX

THE PROPHETS OF ISRAEL

To Be Presented by Grade 6

1. Essay, "The Prophets of Israel"
2. Dialogue, "The Message of the Prophets" by Elma Ehrlich Levinger, including
3. Class Song, Hymn No. 137, "We Sat and Wept"[1]
4. School Song, Hymn No. 145, "The God That to the Fathers"

[1]This may also be sung as a solo. As this musical version of Psalm 137 has an integral part in the dialogue, it will be seen that the two songs on the program do not follow each other directly.

ESSAY

This essay should be so simple that even the youngest children at the Assembly will have some idea of the meaning of the prophets in Jewish history. It should deal with the three types shown in the dialogue which follows: Amos, the defender of the poor and the denouncer of the corruptions of his day; Jeremiah, with his prophecy of punishment; Isaiah the Consoler. Rabbi Isaac Landman's study, *Stories of the Prophets* (U. A. H. C.) reads very easily, though the teacher may have to warn the child against introducing the purely fictional phases of this work into his essay; Rabbi Maurice Harris's *People of the Book* and the Meyer's and Levingers' histories already referred to may also be found helpful; while *A Book of Jewish Thoughts* by Hertz contains a number of fine quotations on the subject.

THE MESSAGE OF THE PROPHETS

CHARACTERS

PROLOGUE
AMOS
JEREMIAH
ISAIAH
JEWISH MAIDENS
SOLDIERS OF BABYLON
MAIDENS OF BABYLON

(*If there are curtains, the* PROLOGUE *may stand before them on the extreme Left of the audience, while* AMOS *may enter from the Right and turn to the audience for his prophecy. If there is no curtain, these two stand as near the opposite ends of the platform as possible.*)

PROLOGUE: Today we will try to imagine that we are back in ancient Jerusalem. Many of the Jewish people have

forgotten God; they no longer keep His laws. They are unjust to the poor people, who are afraid before the king and his army and the priests. But there is one man who is not afraid, Amos. He stands boldly forth in the market place and denounces the wickedness he saw all about him.

(AMOS *enters; he should be tall and sturdy and wear the rough garments of a herdsman; he carries a staff.*)

AMOS: People of Israel: Thus saith the Lord:

Because they sell the righteous for silver,
And the needy for a pair of shoes . . .
And oppress the poor and crush the needy . . .
Lamentation shall be in all the broad places . . .
For I will pass through the midst of thee,
Saith the Lord. . . .
I hate, I despise your feasts,
And I will take no delight in your solemn assemblies.
Yea, though ye offer me burnt-offerings and your meal-offerings,
I will not accept them;
Take thou away from Me the noise of thy songs;
And let Me not hear the melody of thy psalteries.
But let justice well up as waters,
And righteousness as a mighty stream.

PROLOGUE: So Amos warned the people of Israel but they would not listen. They thought they did not need God any more and depended upon their strong armies. Jeremiah, the saddest of all our prophets, warned them, that if they went to war, the Temple and all Jerusalem would be destroyed by the enemy. But people only mocked him and the king even put him into prison. All

that Jeremiah said proved true. The Babylonians, after a long and terrible siege, took the city of Jerusalem, leveled it to the ground, and took the people of Israel away as slaves. Let us see Jeremiah now, standing on one of the hills of ruined Jerusalem, lamenting as he looks down upon the city.

(JEREMIAH *enters, from Right, dressed in the long, dark garments of the Sargent picture. He turns to Right as he sorrows over fallen Jerusalem.*)

JEREMIAH:

How doth the city sit solitary,
That was full of people!
How is she become as a widow!
She that was great among the nations!

(JEREMIAH *sinks upon the ground and covers his head with his robe, mourning.*)

PROLOGUE: Jerusalem lay in ruins. But in far-off Babylon, where they lived as exiles, the Jews could not forget their home and longed for Zion.

(*If there are curtains, they may be drawn now to show the picture of the Waters of Babylon. If there are no curtains, the seven girls in white enter from the Left and take their places against the background of dark draperies at the back of the stage. If there are curtains these characters are already in place at the beginning of the picture. They are posed to suggest the famous painting of Lilien on the same subject: one on the highest step,*[1] *one on the next just below her, three on the next at center and extreme Right and Left, two*

[1]Can be arranged by placing boards of the same length on blocks of various height, covering all with black or dark draperies.

on the lowest at extreme Right and Left. Each leans against a harp[1] *and the poses should be as varied as possible; their faces are hidden. During this picture the music of the song which follows, hymn 137, is played softly.*)

(THE JEWISH MAIDENS *enter from the Left.* JEREMIAH *raises his head and holds out his arms to them as they pass. Four are in robes of gray, five in black and one in deep purple. They carry harps or pilgrims' staves and walk slowly with bowed heads. They group themselves below the maidens in white, who, during the following dialogue, break the picture, and one by one, join the later group. But for a moment all sit dejected and mournful, giving the impression of profound grief and desolation before the first word is spoken.*)

MAIDENS (*in white*):

By the waters of Babylon,
There sit we down.

(*Several maidens hide their faces, weeping. The* MAIDEN IN PURPLE *rises and stands in their midst, her arms stretched longingly to the west.*)

MAIDEN (*in purple*):

Yea, we weep when we remember Zion.

(*The* MAIDENS IN BLACK AND GRAY *rise slowly and hang their harps on the trees.*)

MAIDENS (*in black and gray*):

Upon the willows in the midst thereof
We hang our harps.

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[1]The harps can be made after the manner of a bow, very large and strung with dark grey cords.

(*Enter several* BABYLONIAN SOLDIERS, *carrying spoils, preceeded by* BABYLONIAN MAIDENS *dressed in bright robes and swinging garlands of flowers. Several carry harps. They are about to play, then observe that the* JEWISH MAIDENS *are weeping and have laid aside their harps. They appeal to the* SOLDIERS. *A* SOLDIER *steps forward, takes a harp, gives it to one of the* MAIDENS IN GRAY, *and bids them all sing.*)

JEWISH MAIDENS (*all*):

They that led us captives require of us song;
They that wasted us, require of us mirth.

BABYLONIAN MAIDENS AND SOLDIERS:

Sing us one of the songs of Zion!

JEWISH MAIDENS (*all*):

How shall we sing the Lord's song
In a strange land?

(*A long pause. The music grows tense and dramatic. The* SOLDIERS *by their pantomime express their determination to force the* MAIDENS *to sing. As they move among the* JEWISH MAIDENS *threateningly, the* MAIDENS *shrink back, those in black and gray creeping out of sight, while those in white draw fearfully back toward the background, where one by one they form the opening "picture." The* BABYLONIAN MAIDENS *and the* SOLDIERS, *with one exception, wait expectantly at the right. This* SOLDIER *advances to the centre of the stage where the* MAIDEN IN PURPLE *stands motionless, her hand drooping listlessly at her side. He threatens her, bidding her play. She moves slowly towards her harp, returns with it, raises the harp, and breaks its strings. She lets it drop to her feet, and stretches her arms toward the west.*)

MAIDEN (*in purple*):

If I forget thee, O Jerusalem,
Let my right hand forget her cunning,
Let my tongue cleave to the roof of my mouth,
If I remember thee not,
If I prefer not Jerusalem above my chief joy.

(*A long pause. The* BABYLONIANS *retire slowly, while in the distance, arises the singing—"If I forget thee"—. The* MAIDENS IN WHITE *raise their heads, and stretch their arms to the west. They join the singing. As the stanza ends, the* MAIDEN IN PURPLE *clasps the harp to her breast, and bows her head over it, weeping. She sinks to the ground, her face covered with her long hair. The* MAIDENS IN WHITE *bow their heads on their hands, forming the opening "picture." The music of the song is repeated softly.*)

PROLOGUE: But Isaiah, the prophet of consolation, tried to comfort the exiles.

(PROLOGUE, AMOS *and* JEREMIAH *pass off Right and Left.* ISAIAH, *dressed in the manner of the Sargent picture, enters and addresses the group of exiles.*)

ISAIAH:

Comfort ye, comfort ye, my people,
Saith your God.
Bid Jerusalem take heart,
And proclaim unto her,
That her time of service is accomplished,
That her guilt is paid off;
That she hath received of the Lord's hand
Double for all her sins. . . .
For, behold, I create Jerusalem a rejoicing,

And her people a joy.
And I will rejoice in Jerusalem,
And joy in My People;
And the voice of weeping shall be no more heard in her,
Nor the voice of crying.

(*He passes among the* MAIDENS *who have raised their heads joyfully during his words. The curtains fall; if there are no curtains, the characters walk off toward the Right.*)

—ELMA EHRLICH LEVINGER

PROGRAM XXI

MOTHERS' DAY[1]

To Be Presented by Grade 4

1. Prayer, by Elma Ehrlich Levinger
2. Dialogue, "Our Jewish Mothers' Hall of Fame" by Elma Ehrlich Levinger
3. Essay, "The Meaning of Mothers' Day"[2]
4. School Song, Hymn No. 23, "We Meet Again in Gladness"

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[1]In some schools it may be thought best to make this a Parents' Day program with representatives from every class.

[2]If desired, the essay may be dropped and in its place may be substituted: Henrietta Szold's tribute to the Jewish Mother found on page 12 of *Book of Jewish Thoughts*, Hertz. Or the lovely Yiddish lullaby, "Schlof Mein Vogele" found in *Yiddish Folk Songs*, Shack-Cohen, given as a solo or class number.

PRAYER FOR MOTHERS' DAY

Dear God, Today we thank You for all the good things You have given to Your children; we thank You for our homes and our schools; our work and our play. We thank You for the lovely spring that has come to us with birds and flowers and sunshine. But on Mothers' Day we want to thank You especially for our Mothers. All the year they have been so good to us; they take care of us, they teach us, they are patient with our faults. Day by day they give up their lives for our sakes. Sometimes we forget how much we owe them; we are ungrateful and disobedient and forgetful. But today we promise that we will try to do better to show our mothers how much we really love them. And we ask You to bless our own mothers and all the mothers in the world. Amen.

—Elma Ehrlich Levinger

OUR JEWISH MOTHERS' HALL OF FAME

CHARACTERS[1]

A Jewish Child
Sarah, the mother of Isaac
Hannah, the mother of Samuel
Ruth, the mother of Obed
Esther
Hannah, the mother of the Maccabean martyrs
Beruria
Emma Lazarus

[1]Any characters may be dropped and others added. The costumes although simple should be varied and accurate. *Sarah*, primitive dark

(*Curtains or screens should be used. A girl in modern clothes, carrying a thick book, enters before the curtains. She sits down and begins to read; yawns; closes book in disgust.*)

JEWISH CHILD: I am so tired of this old history. Nothing but kings and wars and dates and hard names. (*reads*) "But the defeat of Megiddo admitted of another explanation and the people, sorely perplexed and confounded tried to assert . . . ." (*closes book*) Oh, I'll never get my Jewish history lesson for tomorrow; it's nine o'clock now and I'm so sleepy. And Jewish history isn't interesting. Why don't they tell about something except their mean old kings; why don't they let the women do something? I guess that if the Jewish people had a big Hall of Fame with statues of their great people in it they wouldn't have a statue of a single woman. (*yawns*) Let me see—how did my lesson go? 'The defeat of Megiddo—defeat of—Megiddo—Me-gid-do—Me—gid Me——' (*Her head nods over her book; she falls asleep; the curtains are drawn showing the other characters posed upon pedestals.*[1] *They should all stand as still as possible;*

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robes, cord at waist, flowing hair or turban; *Hannah*, long, loose robes of pale yellow or grey, oriental girdle and veil; *Samuel*, very small child in short white tunic with white girdle; *Ruth*, similar robes of pale blue or rose; white veil on head; carries sheaves; *Esther*, rich purple robes; long jeweled chains, crown. *Hannah*, black or very dark blue robes and veil; *Beruria*, dark brown or dark red robes; small, closely fitting cap trimmed with pearls; *Emma Lazarus*, dress of neutral shade with tight basque, long sleeves, full skirt; rich lace collar and cuffs; hair arranged in net or with a few short curls at the side.

[1]High kitchen stools or barrels, covered with sheets are the best pedestals. The names can be printed in very large black letters and tacked on the base of each statue. The statues should be placed in the order in which they speak, beginning with Sarah at the left.

the JEWISH CHILD *rises slowly; rubs her eyes; walks wonderingly from statue to statue.*)

JEWISH CHILD: Why, isn't this funny? I was so sleepy—and now I'm awake—and here's a big hall just full of statues. And not a Jewish man among them—just women. (*reading names on pedestals*) 'Sarah'—'Hannah'—'Ruth'—oh, now I remember! My Sabbath school teacher told me once that we should never forget the Jewish mothers. She must have meant these women. (*going back to first statue*) 'Sarah'—yes, Sarah was the first of the Jewish mothers. I wish I had studied my Sabbath school lessons better and then I could remember something about her.

SARAH: My name means princess. I was a princess in the far-off days when Abraham, the father of the Jewish people, lived in his desert tent. We were rich with many flocks of sheep; I had servants to wait upon me. But I was unhappy until my little son Isaac was born. I named him Isaac, which means 'laughter' and he became my greatest joy. His sons and his grandsons were true to the teachings of Abraham and through them I became the mother of the Jewish people.

JEWISH CHILD (*reading inscription on second statue*): This must be Hannah. What a dear little boy is holding her hand!

HANNAH: My first son was Samuel. I loved him very much but I had promised God that if he sent me a child I would give him back to serve God all the days of his life. So when Samuel was just a little boy I took him to the good priest, Eli, that he might live with Eli and

learn to be a priest and serve before the altar. I was lonely for him; but I was glad when I remembered that he might become a good man and a leader of the Jewish people.

JEWISH CHILD: This must be Ruth with her sheaves in her arm.

RUTH: Yes, these are the sheaves I brought home from the harvest field. When the harvest was over I married Boaz. Sometimes I was sad when I remembered my own home and people in the land of Moab; I was almost sorry that I had left them to follow Naomi. But when my little boy Obed came, I was comforted.

JEWISH CHILD: Now I remember! Obed was the father of Jesse and Jesse was the father of David and David was the greatest of all the kings of Israel. You must have been very proud, Ruth, to be the great-grandmother of a king! (*passes to next statue and reads*) 'Esther.' Why, Queen Esther, I didn't know you had any children.

ESTHER: I was also a mother in Israel. For when the wicked Haman tried to kill all the Jewish people, I went before the king and pleaded for them, and they were saved. The Jewish people have never forgotten Queen Esther, and every Purim they remember me and how I gave them life when they were about to be destroyed.

JEWISH CHILD: This must be Hannah who lived in the time of the Maccabees. I remember now—I heard about her last Hanukkah. Hannah, I wish you wouldn't look so sad.

HANNAH: I am sad, child, when I think of my beautiful seven boys all cruelly killed by the mad king, Antiochus. But I am proud when I remember how bravely they died; for not one of them would forsake his religion. I was only a humble Jewish mother, but I taught my sons to love the Law; when they died for it their example helped the Jewish people to defy the king and his armies. My sons were all true soldiers and they have made my name an honored one forever.

JEWISH CHILD: 'Beruria.' I don't think you were in the Bible, were you?

BERURIA: No, child. I lived in the days after the Temple at Jerusalem was destroyed. But the rabbis kept the light of Judaism burning and taught the Law to the people. I was the wife of Rabbi Meir; his greatest delight was to teach our two sons who were fine pupils and did him honor. But one day he returned home very angry because they had not come to the Academy for the daily lesson. I was afraid to tell him the whole truth at once so I told him this story: "Rabbi," I said, "one day a traveler gave me some very precious jewels to keep for him. Now he has returned and asked me to return the jewels to him. Must I do so?" Rabbi Meir was astonished at my question. "The jewels are not yours," he told me. "And you must return them at once." Then I took Rabbi Meir into an inner room where both of our sons had died of a sudden illness. The rabbi mourned and would not be comforted, until I consoled him with his own words. "Rabbi," I said, "these sons were our jewels; God gave them to us for just a little while. What can we do when He asks us to return them?"

JEWISH CHILD: 'Emma Lazarus.'

EMMA LAZARUS: I am sure you have read my poetry, little girl. I never married and had children, but still I am a mother in Israel, because for the last years of my life I helped the unhappy, troubled Jews who came to find a home in America. I wrote about these exiles and for all time there is a table of bronze fastened to the Statue of Liberty in New York harbor, bearing the words I wrote. And I wrote many other poems which Jewish children sing and recite in their Sabbath Schools.

JEWISH CHILD: Yes, I know, Emma Lazarus—'The Banner of the Jew,' and 'The Feasts of Lights.' I think you deserve to have your statue here among the other Mothers of Israel. (*looking about*) But there is one statue I don't see. I don't see the statue of my own Jewish Mother in our Hall of Fame. And she certainly deserves one. Especially on Mothers' Day! (*going to edge of platform and addressing audience*) Do you know, boys and girls, the best place to keep the statue of our own mothers? In our hearts. And if we try to do our best to be good Jews like Samuel and David and Hannah's seven sons, maybe our mothers will get statues in the Hall of Fame too.

CURTAIN

—ELMA EHRLICH LEVINGER

PROGRAM XXII

GOOD-WILL SUNDAY[1]

To Be Presented by Class 3

1. Class Song, "O God of Love" by Rossini[2]
2. "Prayer for Peace" by Levinger, or Recitation, "The Land Where Hate Should Die" by Dennis A. McCarthy
3. Dialogue, "Children of Many Lands," based on verses by Ethel Blair Jordan, or Moving Pictures[3]
4. School Song, Hymn No. 226, "My Country, 'Tis of Thee"

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[1]Practically the same program may be given if Armistice Day is celebrated instead of Good-Will Sunday.

[2]This is Hymn No. 55 in *Jewish Hymnal*, Gideon and Weinstein; a simpler number with the same message, "This is the Day of Peace" may be found in the same volume, No. 83.

[3]Motion pictures may be secured from the Jewish Welfare Board, 71 West Forty-seventh Street, New York City.

PRAYER FOR PEACE[1]

God of all the Nations, Give us peace. Teach us to love our neighbors as ourselves; teach us to understand them and be just to them. Guide us children in paths of peace that we may grow up to serve our country in the ways of brotherhood. Help Israel, the People of Peace, to do its share in driving war from the world, and bringing the time when all men shall beat their swords into ploughshares and live together in unity and peace.

—Elma Ehrlich Levinger

THE LAND WHERE HATE SHOULD DIE[2]

This is the land where hate should die—
  No feuds of faith, no spleen of race,
No darkling brooding fear should try
  Beneath our flag to find a place.
Lo! every people here has sent
  Its sons to answer freedom's call,
Their lifeblood is the strong cement
  That builds and binds the nation's wall.

This is the land where hate should die—
  Though dear to me my faith and shrine,
I serve my country best when I
  Respect the creeds that are not mine.

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[1]This may be said by one child or any number of children in unison. It would be most impressive if recited by the entire class.

[2]This may be divided among three children.

He little loves his land who'd cast
Upon his neighbor's word a doubt,
Or cites the wrongs of ages past
From present rights to bar him out.

This is the land where hate should die—
This is the land where strife should cease,
Where foul, suspicious fear should fly
Before the light of love and peace.
Then let us purge from poisoned thought
That service to the state we give,
And so be worthy as we ought
Of this great land in which we live.

—Denis A. McCarthy

CHILDREN OF MANY LANDS[1]

(Based on the verses of Ethel Blair Jordan)

(The children march upon the stage, standing in the order in which they will recite.)

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[1]This has been found most successful when a very simple method of "putting across" the ideal of universal brotherhood has been desired. A very elaborate dramatization with the same nucleus, "Good Will the Magician" may be obtained from the National Council for the Prevention of War, Washington, D. C. This arrangement may be given by children in costume, but it is much easier (though not half so pretty!) to give each child one of the set of pictures, "Children of Many Lands" to hold, as she describes it in the assigned verse. These pictures may be obtained from the National Council for the Prevention of War for $1.50; after the entertainment they should be framed as a beautiful and instructive decoration for one of the lower class rooms.

TOGO OF JAPAN:

Togo says, "We Japanese",
When coming from the street,
Would never dream of tramping in
With muddy, dirty feet.
We leave our shoes outside the door,
To keep our floors all neat."

PEDRO OF SPAIN:

"In Spain, we all say 'Thanks' and 'Please',"
Says Pedro, bowing low;
"We never push and shove and grab—
No Spaniard would act so.
We try to be polite and kind
Wherever we may go."

JEANNE MARIE OF FRANCE:

"At home in France", says Jeanne Marie,
"We simply can't endure
Untidy, torn and dirty clothes;
And though we may be poor,
We're always clean and neatly dressed,
Of that you may be sure."

GRETCHEN OF GERMANY:

Says Gretchen, "In my Fatherland,
We don't just hurry through
Our work and say, 'It's pretty bad,
But then I guess 'twill do!'
We try to do our very best
In everything. Do you?"

IVAN OF RUSSIA:

Ivan says, "In my Russian home,
Amid the ice and snow,
We hurry joyfully to school,
Because we love it so.
We love to study and to learn,
To read, and think, and know!"

PEGGY OF ENGLAND:

"We English, when we start a thing,"
Says Peggy, "Just stick to it,
And work at it with all our might
Until, at last, we're through it.
We never say, 'Oh dear! I can't!'
We say, 'I can!'—and do it!"

MISS CHERRY-BLOOM OF CHINA:

"In China," says Miss Cherry-bloom,
"When I am at my play,
If Mother says, 'Come, help me, please!
I do it right away.
We Chinese love our parents so,
We couldn't disobey!"

JAKOB OF HOLLAND:

Says Jakob, "Holland is the place
Where sturdy folks belong.
On our canals in winter-time,
The red-cheeked skaters throng;
We shout and skate and slide and coast,—
That's why we're all so strong."

ENRICO OF ITALY:

Enrico says, "In Italy,
We never are cast down;
For song and sunshine are the rule
In each Italian town;
A son of sunny Italy
Will never sulk and frown."

CHILD OF AMERICA:

To boys and girls in every land,
Beyond the ocean's wall,
We children of America
Send out a hearty call:
"We are not strangers,—we are friends!
We're brothers, one and all!"

ALL:

In hearts too young for enmity
There lies the way to make men free;
When children's friendships are world-wide,
New ages will be glorified.
Let child love child, and strife will cease.
Disarm the hearts, for that is Peace.

PROGRAM XXIII

STORIES OF THE JEWISH SAGES

To Be Presented by Grade 8

1. Class Song, "God and Father, Thou Hast Taught Me" by Esser[1] or Song Dialogue, "The Alef Bais" by Warschawski[2]
2. Violin solo, "Yiboneh Hamikdosh" arranged by Binder[3]
3. Stories of the Jewish Sages: "Rashi," "Maimonides," "Mendelssohn"
4. Stories in Rhyme of our Sages: "The Light of Exile" by Jessie E. Sampter or "The Jewish Warrior" by Hyman Segal, or "Little Moses at the Gate" by Louis I. Newman, or "The Student" by Chayim Nachman Bialik
5. School Song, Hymn No. 148, "To Thee, O God, Our Thanks"

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[1]Found in *Jewish Hymnal*, Gideon and Weinstein, No. 18.

[2]An English version may be found in *An Introduction to Jewish Music*, A. Irma Cohon, page 143. This would be most effective if presented by children in the dark robes and caps of the European Cheder, seated about a taller child dressed to represent the Rabbi.

[3]This is No. 1 in *New Palestinean Folk Songs*, A. W. Binder.

STORIES OF THE JEWISH SAGES

This list of Jewish sages is not arbitrary; any others may be substituted; note "substituted"—not "added," as too long a list would weary even the older children in the audience. The story, rather than the scholastic achievements of the scholars chosen should be the thing. Rashi and the kindly priest, Maimonides and Richard the Lion-hearted, little Moses Mendelssohn at the gates of Berlin are all high lights in the romance of Jewish learning. These stories should be written and approved by the teacher before they are memorized for presentation. The following textbooks should prove useful:

Bildersee, A., *Jewish Post-Biblical History through Great Personalities.*

Elgoben, I., *History of the Jews after the Fall of the Jewish State.*

Graetz, H., *History of the Jews.*

Jewish Encyclopedia.

Harris, M. H., *History of the Medieval Jews,*
———*Thousand Years of Jewish History.*

Myers, J., *The Story of the Jewish People*, Vol. 2.

Levinger, L. J. and E. E., *The Story of the Jew.*

Weis, M., *Great Men in Israel.*

Field, Claude, *Jewish Legends in the Middle Ages.*

THE LIGHT OF EXILE

Tell me, what is Exile's light,
Is it candles burning bright,
Little candles in the night?

Exile's light is this old man.
Ere the morning he began
Israel's holy page to scan.

And he teaches from this page
Israel's law in every age:
Exile's light is Israel's sage.

—Jessie E. Sampter
(From *Around the Year in Rhyme*)

(*This and the following recitations may be successfully visualized for the children by the following easily arranged tableau:*)

The Light of Exile or The Jewish Warrior

Old Man with beard, dressed in large talith and skull cap, sitting behind a white-draped table, reading a large book by the light of two tall candles at each end; see Lilien's picture, Light of Exile.

Little Moses at the Gate

Small boy with very round shoulders, a small bundle of clothes thrust at the end of the staff he carries, stands before a tall soldier in the uniform of that period.

The Student

Boy in long dark robes and skull cap stands before a reading desk on which are placed a lighted half-burned candle and an open book; he gazes into space, dreaming.

THE JEWISH WARRIOR

Come, you gold-braided generals and admirals,
Who told you blood is the sign of struggle?
Wo told you struggle must mean destruction?
Who told you strugglers wear uniforms?
Who told you battles are fought by *you?*

Come, you bold commanders, skilled in war,
And I will show you a well-planned struggle,
The most astounding earth has seen,
Making your shining brigades look foolish,
And your smart cavalcades a derision!

Come, put your heads together,
Look in thru the broken window-pane,
Crowd around the low-thatched house;
What do you see?

Only a hoary old man,
Reading with his sorrow-shaded eyes
In a moldy, time-worn book,
Before two candles.

—Hyman Segal
(From *The Book of Pain-Struggle*)

LITTLE MOSES AT THE GATE[1]

Little Moses at the gate,
Fearful lest it be too late,
Pleading with the watchman gruff,
Answering softly questions rough.

Little hunch-backed, bright-eyed boy,
Did you see those days of joy
In your garret, gnawing crusts,
Knowing God the righteous trusts?

Did you hope a King to please,
Win the fame of Socrates,
Find in men beloved friends,
Keen to make your race amends?

Did you dream of setting free,
Israel in misery,
Leading into learning's light
Blinded prisoners of night?

Little Moses at the gate,
Guardian of your people's fate,
Dusty, footsore little lad,
In your coming, God was glad!

—Louis I. Newman
(From *Joyful Jeremiads*)

[1]That there should be no mistake on the part of the audience, the reciter should mention before beginning his poem that he is going to describe the coming of little Moses Mendelssohn to Berlin and the difficulties he encountered there as a poor Jewish boy.

THE STUDENT[1]

In the Yeshibah is a holy silence
Which he, the holy youth, is first to break;
For there, in the dark corner, wait for him—
Faithful companions since the day he came—
Three friends: his stand, his candle and his Talmud.
As if the moments could not move too swiftly
That lie between him and his trusted friends,
He hastens to his place and takes his stand,
And like a pillar stays from morn till night.
Still standing he will eat his mid-day crust,
Still standing he will half out-watch the night;
Granite is yielding clay compared with him—
A Jewish boy unto the Torah vowed.

—Chaim Nachman Bialik
(Translated from the Hebrew by Maurice Samuel)

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[1]Let the speaker preface the recitation with a word telling of the great Yeshiboth of Europe and the students who give their lives to the Torah. That he may have the real feeling of the entire poem let him read it for himself in the Samuel's translation of Fleg's *Jewish Anthology* (Harcourt, Brace & Co.)

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